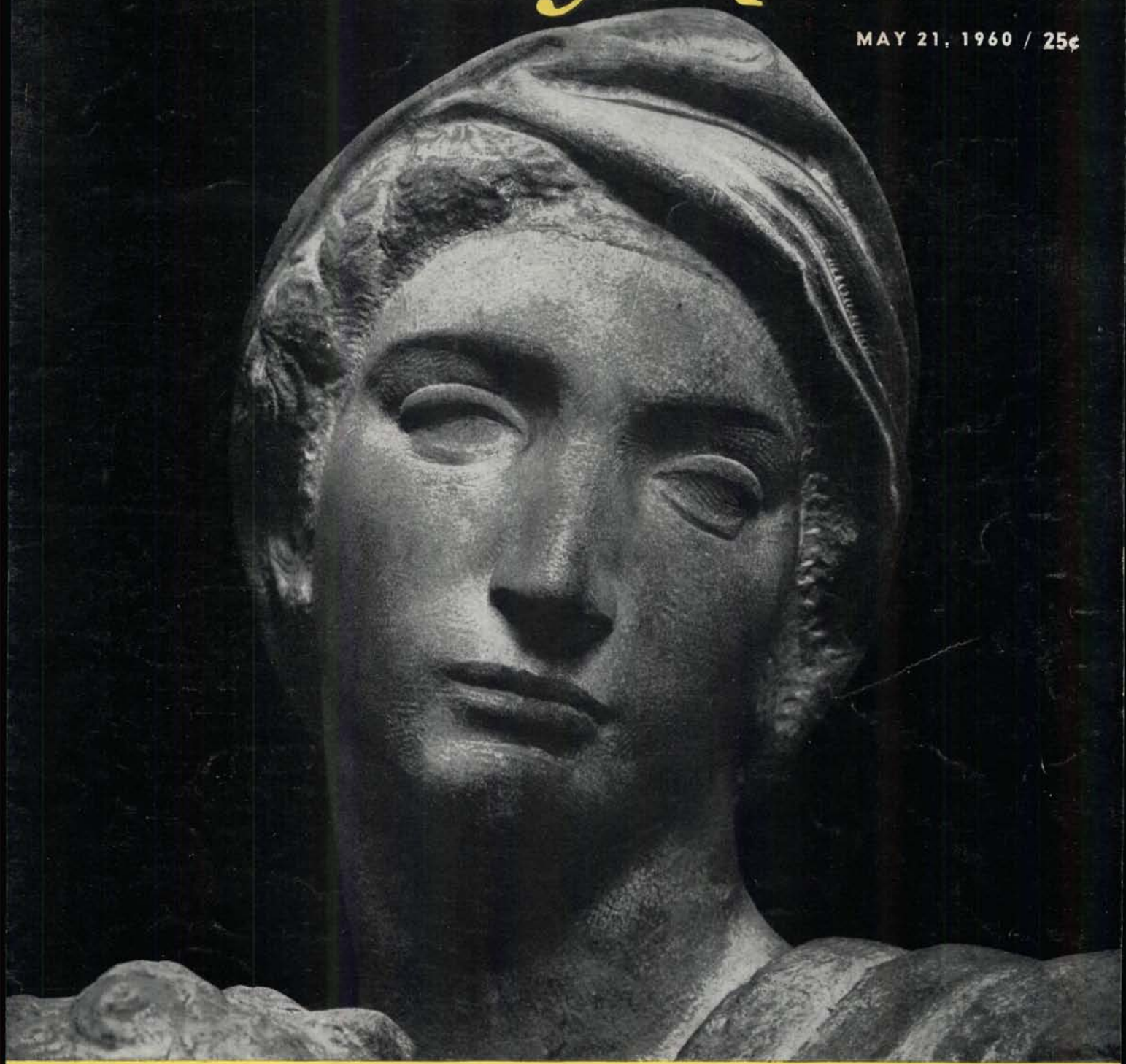
Saturday Review

MAY 21, 1960 / 25¢



Detail of "The Virgin," from the Medici Chapel (See Review of Charles de Tolnay's "Michelangelo.")

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SURCEASE FOR CAESARS

By Nicholas Samstag

SR's ANNUAL SURVEY OF UNIVERS

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To Europe With Love

Say your good-byes. It's all ashore that's going ashore.

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Good-bye land!

Soon the last shapes of earth stretch into penciled lines between sea and sky. Strange feeling.

Gingerly, at first, you try on your new horizon-to-horizon world.

Its peace and quiet fit you well. Scattering the harried minutes of crowded days. Sweeping cares away with the freshness of the air around you.

You breathe deeply. For once. *And then it happens.*

The overpowering sense of *space* comes on you suddenly.

The bigness of the sea around you.

The bigness of the *ship* around you.

Sun decks. Play decks. Lounges. Dining rooms. Children's rooms.

Living room.

What did the lady say: when does this *place* get to Europe?

This isn't just *going* somewhere. This is *being* somewhere!

You dream ahead of the sights you'll see when the ship gets in.

But right now your heart is here, as you play, laugh, dine, enjoy your way to Europe with people who were just nameless strangers a skyline ago. People you will remember warmly and forever for having shared your ship with you.

And though others will come after you, long after this crossing is merely another parting of the waters, your ship will always be yours, your ship will always be a *part* of going to Europe.

Remembered, with love.

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Saturday Review

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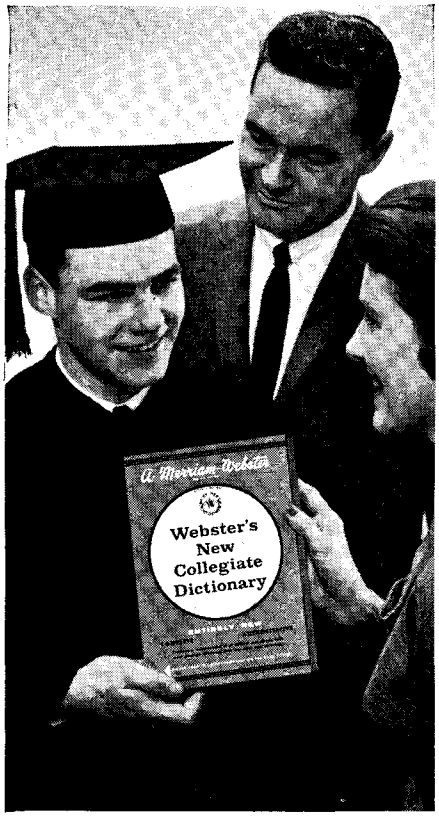

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On the Road

Edited by Martin Levin

PROGENY

Miss Hellman writes with skill and power
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Twenty-six years after "The Children's Hour"
She's found the "Toys in the Attic."

—Ray Griffith.

• • •

MR. AND/OR MRS. LINDSAY REGRET

THERE are two sayings my wife and I have found so useful as short-cuts in communication that I would like to pass them along. Both were originally lines spoken from the stage. The first one was used by a monologist years ago who told of seeing a cat in the topmost branches of a tree. He climbed the tree to rescue the poor thing. When he reached the cat, it turned out to be a wildcat. His only hint of what followed was to say, "I never got so tired of one animal in all my life."

The other phrase came from a comic named Harry Kelly, who was usually called "The Deacon." He wore a Prince Albert, a high hat, and a sorrowful expression. In a restaurant scene the waiter approached his table and asked, "Are you enjoying your soup?" Kelly did not give him a direct answer. He just turned his sad eyes to the waiter and said, "I'm sorry I stirred it."

So whenever Dorothy tells me of something she has been through and says, "I never got so tired of one animal—" I know just how she feels. And when I report to her about some activity in which I got myself involved and say, "I'm sorry I stirred it," she knows at once the depth of my despair and regret.

—Howard Lindsay.

• • •

THE ACHIEVEMENT OF H. T. WENSEL

A friend of mine in Washington made the acquaintance, thirty years ago, of a man named Wensel, who was on the staff of the Bureau of Standards. One day Mr. Wensel called my friend into a shadowy corner of his laboratory and slipped him a document which, he said, might revolutionize all theological thought. Mr. Wensel has long since disappeared from the scene and today is not even remembered at the Bureau of Standards. Perhaps that will be rectified by publication, for the first time, of his remarkable theory. It follows:

HEAVEN IS HOTTER THAN HELL. The temperature of heaven can be rather accurately computed from available data. Our authority is the best possible, namely the Bible. Isaiah 30, 26, reads, "Moreover the light of the moon shall be as the light of the sun and the light of the sun shall be seven-fold, as the light of seven days." Thus heaven receives from the moon as much radiation as we do from the sun and in addition seven times seven (or forty-nine) times as much as we do from the sun, or fifty times in all as much as we receive from the sun.

Now the light we receive from the moon is a ten-thousandth of the light we receive from the sun, so we can ignore what we receive from the moon. And with this data in hand we can easily compute the temperature of heaven.

The radiation falling on heaven will heat it to the point where the heat lost by radiation is just equal to the heat received by radiation. In other words, heaven loses fifty times as much heat as the earth by radiation. Using the well-known Stefan-Boltzmann fourth-power law for radiation $\left(\frac{H}{E}\right)^4 = 50$ where H is the absolute temperature of heaven and E is the absolute temperature of the earth—300° C. (273 plus 27). This gives H as 798° absolute or 525° C.

The exact temperature of hell cannot be computed but it must be less than 444.6° C., the temperature at which brimstone or sulphur changes from a liquid to a gas. Revelations 21, 8: "But the fearful, and unbelieving . . . shall have their part in the lake which burneth with fire and brimstone." A *lake* of molten brimstone means that its temperature must be below the boiling point, which is 444.6° C. If it were above this point it would be a vapor and not a lake.

We have, then, the following: Tem-

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All Americans, North and South, can take pride in Gettysburg. Millions of us have forebears who fought on one side, or the other, hotly defending their own ideas of liberty. This great battlefield, so beautifully preserved by our National Park Service, is a tribute to the men who fought here. But America, today united from sea to sea, is their monument.

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perature of heaven, 525° C. or 977° F. Temperature of hell, less than 445° C. or less than 833° F. Therefore, heaven is hotter than hell.

Me, I'm always happy to be of service to humankind.—H. ALLEN SMITH.

• • •

PARIS FASHION

AMATEUR jokesmiths who are tired of shaggy dog stories should try their hand at a related art form now having a run in France. To conform to the genre they must be in the form of dialogue between two inanimate objects. These examples to be used as models are from *Constellation*—a close imitation of *Reader's Digest*, except for some good solid pieces about the proper (and improper) conduct of our sex life:

A camera to a cuckoo clock: "I don't know how you do it. I can never make the little birdie really come out."

A caterpillar-tractor to a helicopter: "I wonder when I am going to turn into a butterfly?"—JOSEPH WOOD KRUTCH.

• • •

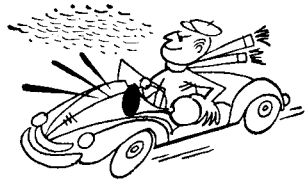
HOW I FOUGHT BACK

THE small car driver is mean, sneaky, and quick to take advantage of the weakness of those less fortunate inside Detroit's behemoths. I've come to this conclusion after watching these fiends weave in and out of hideous traffic jams like beserk hummingbirds.

Ah, the impotence, the frustration one feels when these bugs skitter underneath one. Manipulating what seem to be seven gears forward while wearing the foolish smile of the lotus eater, these drivers and their steeds exude a devastatingly insouciant air along with the gas and oil fumes from their ridiculous little tail pipes. But the foreign devils I despise the most are those who attach a tugboat's klaxon horn under the hood and then stealing up on silent tread, invisible to the rear view, they . . . but you know what happens every time. I don't jump so high now that I've installed seat belts.

How to fight back? There's only *one* way. I now wear a brimmed cap, flying ascot, and metal clips around my trouser legs, and I sleep nights, because driving is fun again. No more royal jelly and tranquilizer cocktails. Yes . . . I now pedal a bicycle!

—BURT KAUFMAN.



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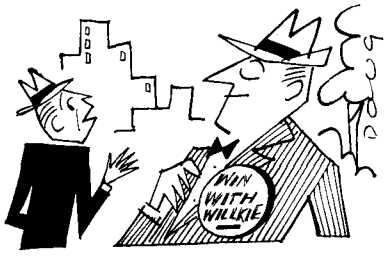
TRADE Winds

UNIVERSITY PUBLISHERS, about to head for Pittsburgh, where next week the University of Pittsburgh Press will be host to the annual meeting of the Association of American University Presses, might pause to look back two decades. In 1940 university presses published about 500 titles and sold a little more than a million dollars' worth of books. In 1959 the number of titles rose to 1,300 and sales to more than $11 million. Even as these figures appeared, word came of the establishment of another press, the second English-language university press in Canada, at McGill University. And after handing out the above statistics, Thomas M. Schmid, executive secretary of the AAUP, turned to the problem of answering a letter from a mangle manufacturer, addressed to the Association of American University Pressers.

SOME GOINGS ON: At Rutgers, a reader's report on a manuscript said of one of the author's sentences: "This should be modified to the point of deletion." At Chicago, they are wondering why that particular press was the recipient of the request: "Do you have any books on eunuchs?" At Cambridge, a conversation that was completely baffling to both parties became crystal clear when the Cambridge people finally realized that the Hebrew translation of "Exodus" being requested was not



the book of the Bible but Leon Uris's novel.

In 1940 Johns Hopkins published an esoteric item called "The Badianus Manuscript." It sold well, as such things go, and went out of print in 1952. In March, 1960, the *Missouri Botanical Garden Bulletin*, for reasons best known to itself, finally reviewed it. As a footnote, Johns Hopkins reports it has often thought of reprinting the book, which was originally priced at $7.50. Recent estimates show that it would now have to be priced around $35.

Politically-minded persons may find themselves doing a double take at a current gimmick of the University of Illinois Press. Illinois is handing out campaign buttons that bring back memories of 1940, but they were really made this year to plug the book "The Republican Party and Wendell Wilkie."

Syracuse University Press boasts the most literary direct mail department in the business. Its two part-time envelope-stuffers have won in successive years the Fraser Freshman Library Prize, given to the first-year student with the best book collection. The girls are Andrea Soule and Michelle Martin.

Indiana University Press is moving to a building that once housed the offices of the largest furniture manufacturing company in the country.

The United States Naval Institute reports the case of the eight-year-old son of the author of its "Service Etiquette," who kept renewing a copy of the book at his school library. When his mother reminded him that they had several copies in the house, he replied: "I know, Mom, but I don't want my teacher to know Daddy wrote it. She might think I should have good manners."

The author of "The Monarch Butterfly" (Toronto), F. H. Urquhart, once decided to disprove the theory that these creatures are protected by their acrid taste from being eaten by enemies. Dr. Urquhart and two associates rolled up a butterfly in a sandwich and ate it on a public platform in front of 2,000 people. It tasted faintly like burned toast.

After a lecture on jazz, Leroy Ostransky, author of the forthcoming "Anatomy of Jazz" (Washington), was greeted by a listener: "I enjoyed your lecture and I am going to buy a copy of your book even if I don't understand what you're talking about. I bought the book by your colleague, Professor Magee, on 'Prayer and Reality,' and didn't understand that either."

When Manly Wade Wellman was doing research for "The Life and Times of Sir Archie" (North Carolina), he found references to Sir Archie's grave showing it to be about fifty miles from Chapel Hill. In short order the university's archeological department, the state historical association, and the state department of parks got off an expedition in search of Sir Archie's bones, but without success. In case the name Sir Archie doesn't ring a bell, he was

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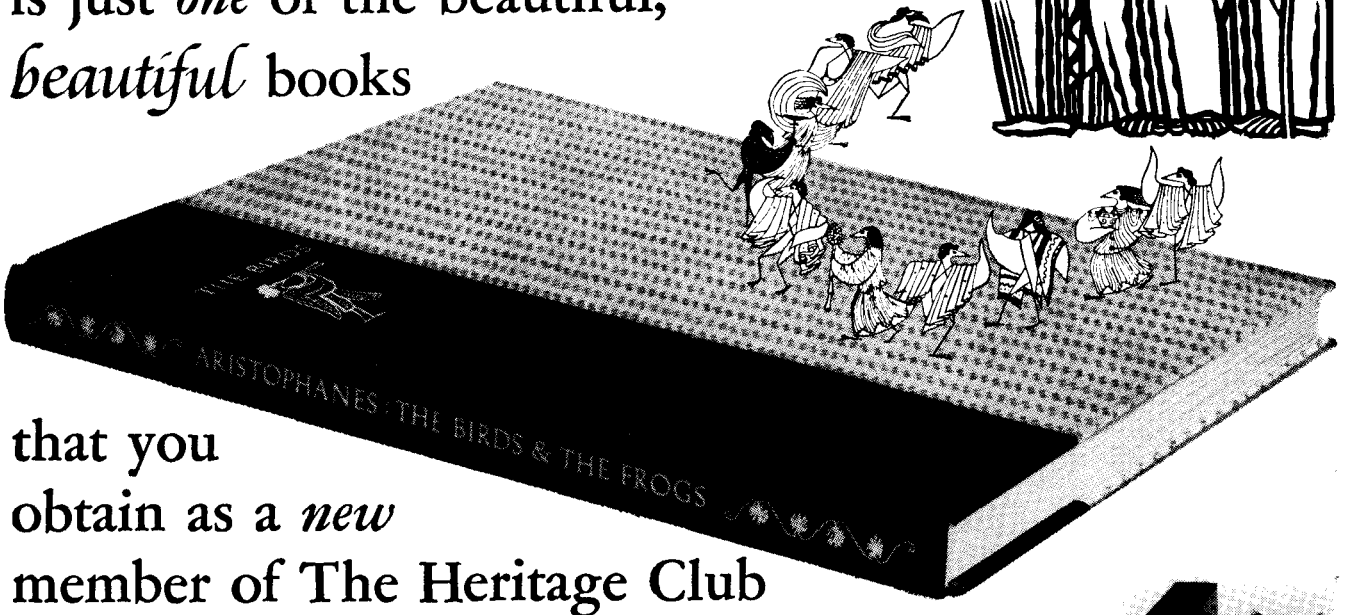

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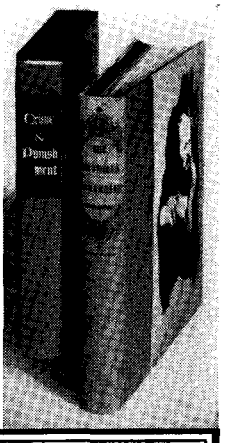

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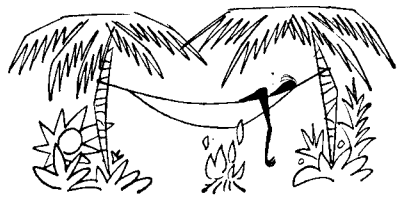
ON THE BOOKS: In his introduction to "Truman Speaks" (Columbia), the ex-President sums up his purpose very simply: "This series of lectures . . . was intended to give the young people who constitute the student body of that great university some idea of what they have in our form of government in this United States and what they must do to maintain it."

Also on government, Clinton Rossiter says in "Parties and Politics in America" (Cornell): "The weakness of our electoral performance is a strange sign of the strength of our democracy. A free man goes to the polls because he is motivated to do so, and surely some part of his motivation arises out of the assumption that the results of the election will make a difference in his life. The plain fact is that, quite apart from the dampening effects of two-party politics, the results of elections make less of a difference in the lives of Americans than they do, let us say, in the lives of Frenchmen or Italians or South Africans."

On forced landings, "Student Pilot's Flight Manual" (Iowa State) advises: "Pick the softest, cheapest thing in the vicinity, and hit it as slowly as possible." Also on the subject of human comfort, "Headhunter's Heritage" (California) tells of an Indian tribe of the



Amazon that sleeps out of doors in hammocks. Toward dawn, when it gets chilly, each man gets up, builds a small fire directly under his hammock, climbs back into bed.

"Guide to Doctoral Dissertations in Victorian Literature, 1886-1958" (Illinois) shows that in that time 2,105 hopeful Ph.D. candidates submitted theses in this field. As a matter of fact, the total may be even higher. Several universities reported they were not sure what dissertations they had accepted because the information was lost from —or in—the files.

"Most Americans do not like poetry." So says Gilbert Highet in "The Powers of Poetry" (Oxford). "We may," he continues, "respect it, but we do not enjoy it. Some day, this may change. Fifty or sixty years ago, Americans did not like complex music, and went to the opera or to a symphony concert only because it seemed to be a social event; now we are a nation of music-

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I hesitated a moment, but before I could ask the question, Holland said, "I told him that you were doing what you were hired to do. I told him he could buy my stock or I would buy his, but I wasn't going to fire you for doing something that needed doing."

I accepted Mr. Holland's reassurance gratefully but still felt uneasy. Why was it that whenever I turned around I stepped on someone's toes? I sensed that this was but the beginning of my latest trouble. Now that there was opposition to me so close to home—in the bank itself—I had the feeling that I would be stopped just as I had been down in New London.

As always when I was troubled, I thought of old Pop Hart and I went up to see him again. "My goodness, I going to run into this sort of thing all the time? Have I got this to look forward to all of my life?"

Pop looked at me for a long moment. "Murray, just as long as you're doing something a little different from the way in which it's always been done you're going to find some sort of opposition. The best evidence you are doing something worth while is this *kind* of opposition. Now, you can go ahead doing something and getting into this kind of trouble or you can stop and just coast. But I don't think you're the kind that will stop. If that's your nature, then reconcile yourself to it. Don't get discouraged. This is the sort of competition that goes on all the time, and you've got to learn to handle it."

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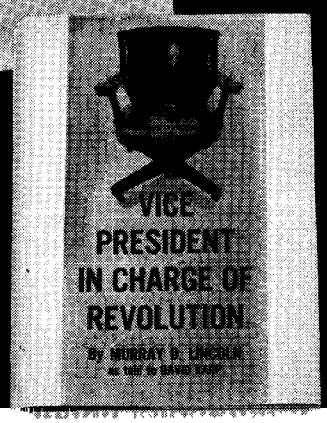

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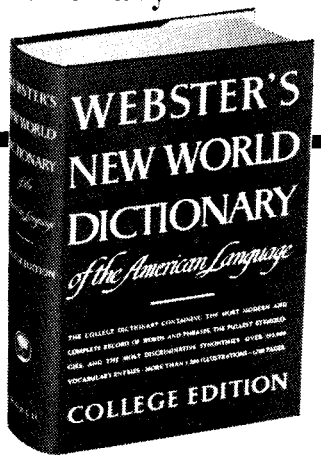

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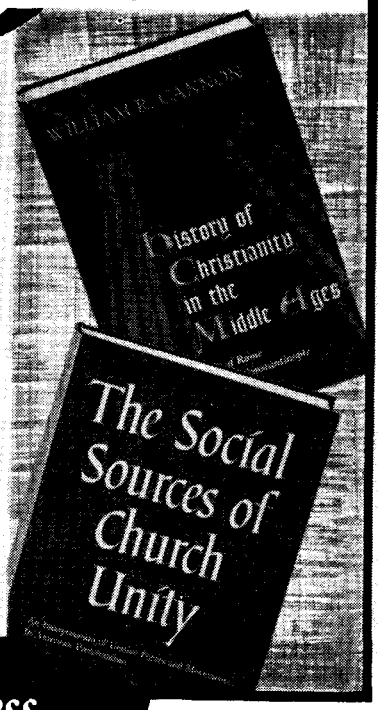

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"The philosophy of the book," says Thomas C. Schelling in "The Strategy of Conflict" (Harvard), "is that in the strategy of conflict there are enlightening similarities between, say, maneuvering in limited war and jockeying in a traffic jam, between deterring the Russians and deterring one's own children, or between the modern balance of terror and the ancient institution of hostages."

After listing such names as Kepler, Althusius, Jacob Böhme, and Comenius, William J. Bossenbrook remarks in "The German Mind" (Wayne State): "Solitary, mystically profound, but unorthodox thinkers seem peculiar to the German scene. The dialectical radicalism—the tendency of thinkers to carry ideas to polar extremes – of German thought manifests itself in these singular individuals more characteristically than in dissident groups, whether sectarian or revolutionary."

TITLE, TITLE: Members of the Harvard University Press staff relaxed on April Fool's Day by making up a hypothetical publication schedule with such titles as: "Some Like It Hot: An Analysis of the Mustard Market in France During the Vichy Regime and Its Repercussions on German Economy"; and "Open Wider: Dental Symbolism in the Novels of Agatha Christie."

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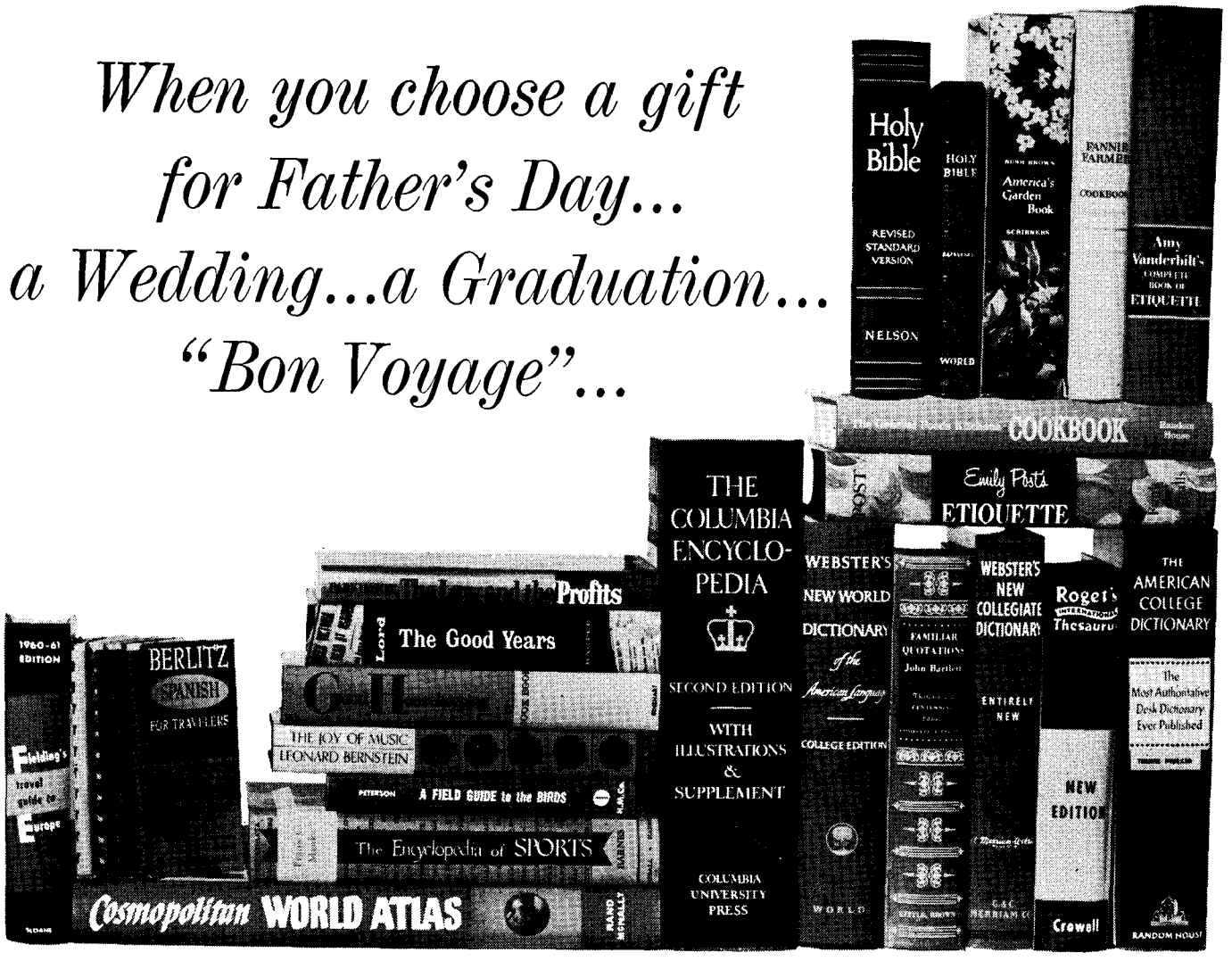

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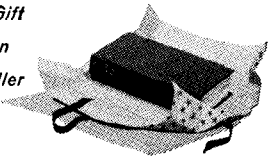

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Saturday Review

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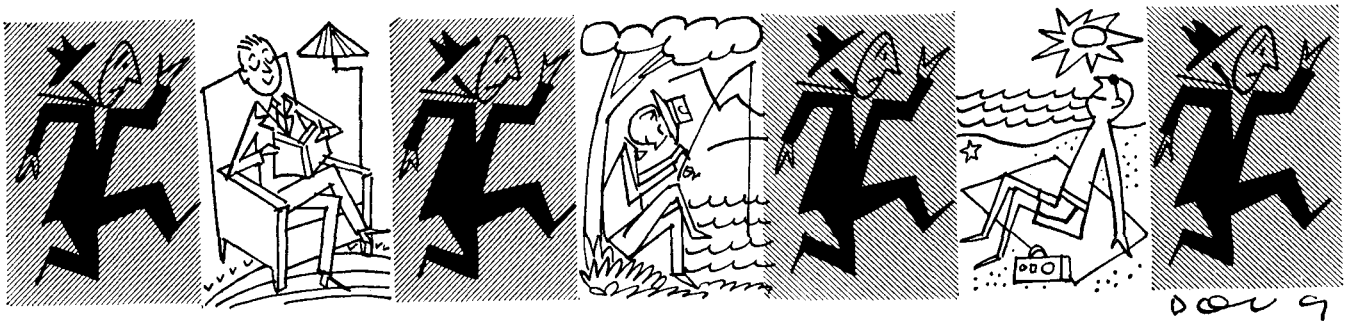
SURCEASE FOR CAESARS

How Not to Want to Do Better



By NICHOLAS SAMSTAG

I SUPPOSE people can be divided into two groups in an unimaginably large number of ways: those who are stimulated by emergencies and those who are depressed by them; those who like the day and those who like the night; people who prefer dry drinks and people who prefer sweet drinks; conformists and nonconformists; workers and shirkers; Whigs and Tories.

One way in which such a division can be made—and one that is indigenous to this argument—is to distinguish between people who need to be spurred on and those who need to be slowed down. Perhaps there are more of the former than the latter, more people who need the carrot before the nose than the Miltown in the mouth. But if so, the fact is unproved. It is also irrelevant because this article, for better or worse, is addressed only to those who feel that the number and intensity of their ambitions are making them needlessly unhappy. Maybe the statistic comes to less than 50 per cent of the population, but there is, as Ivor Brown might say, a great murmuration of people who secretly wish that they could divest themselves of many of their ambitions—not all their ambitions, mind you, but many of them.

Most of these people wouldn't at first confess to such a craven if not subversive feeling. It is hard to admit that you don't altogether approve of ambition in these United States of America in the sixth decade of the twentieth century, when the industry of the average Soviet citizen is constantly being thrown in our face—when we are being everywhere excoriated in print for the indolence of our television watching, our spectator sports, our languid youth, our life on wheels—when everybody and everything seem to be trying to spur us on to higher and higher achievement in our work and play, and in the development of our bodies, souls, characters, personalities, and environments.

This universal goading may be necessary and even desirable while we are growing up and passing through those dreamy periods that accompany the process of maturation in every race and on every continent. But when we have reached man's estate it is time to put childish things behind us, and high among such things I count the unreasoning desire to do everything better than everyone else and to be all that we are expected to be by the people and forces in our lives on whom the excellence of our performances can reflect prestige or profit.

The thoughtful observer must view with something less than equanimity the frightening fact that our parents, family, friends, our doctors, dentists, psychiatrists, our ministers, priests, rabbis, the press, radio, television, and most of all the great omnipresent pressure of advertising are all at work day and night trying to make us improve our health, our minds, our psyches, our manners, our group orientation, our golf, our eating and drinking habits, and even our love-making. Heaven knows they are all improvable, but a man should be able to find a more profitable way to expend his vigor than to exhaust it in the services of so many and such insatiable mistresses.

AT THIS point is is necessary to run up a flag of warning. The reader can misunderstand me rather elaborately by jumping to the conclusion that the author is opposed to doing things well. Nothing is farther from the truth. The fact is that he has all his life harkened so attentively to the voices of perfectionism that he found himself at the half-century mark convinced that he had missed much of the flavor and satisfaction of his experiences because of his unremitting efforts to make himself more expert at too many things. Since that moment of insight he has tried manfully, and with some success, to temper the wind of ambition to the lamb of happiness.

For instance, there is that little matter of making a living. The author is in favor of it, but at some point early in the lives of the overambitious people who are the natural targets of these observations, their living is being made quite nicely. Too many of them do not, however, pause at that point. Many a man has found himself bound to a

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treadmill of pointless, grinding drudgery because he did not stop to audit his true ambitions.

Are there not better things for a man to do than to make a better and better living? Reason whispers that at some point after he has reached maturity, a man might well begin to develop horizontally rather than vertically; he might consider exercising his emotional, esthetic, social, and intellectual muscles and give the ones with which he has done his grabbing a rest.

Let us, therefore, consider a condition that I will call "omnistrain" and which, I fear, is pandemic. Omnistrain is the result of an inculcated, obsessive drive to improve oneself in all aspects of one's being: in body, in mind and soul, in work and play, in affective, sexual, and social relationships.

He who pauses to take stock of his life should first try to determine whether and to what extent he is a victim of omnistrain. Its symptoms are fatigue, partial amnesia, withdrawal, hostility, lack of gusto, and often self-disdain—symptoms that form a syndrome characteristic of our time and one all too familiar to the physician, psychiatrist, and cleric.

THE fatigue is the inevitable product of an unreasoning, never-ending effort—an effort put forth at the insistence of our environment. Day after day, from waking to bedtime (and often all through the hours of restless sleep when the subconscious takes the job over), every faculty in the victim of omnistrain is mobilized. Ceaselessly he tries to make himself more like the models that education, the church, his loved ones, his employer, and his employees continually hold before him. It is an eternal labor of Sisyphus, a task whose successful accomplishment is unimaginable. For as he reaches each successive level of accomplishment, the next higher one is lighted and dramatized before him. Let him be a little more gifted than his fellows, and no sooner does his A.B. heave into sight than his instructors start egging him on into graduate work. Let him use an unexpected bonus to take his family on a cruise to Havana and they are hardly on the way home when he hears the first suggestions that they go to Europe next year. Let a long campaign finally turn him into a regular churchgoer and a few months later he is being urged to become a vestryman. When he has achieved the Chevrolet, he is made to want the Pontiac. As a Pontiac owner he is a preferred prospect for an Oldsmobile. (Of course, he can get mad or fed up whenever he wants to and decline the next gambit—but he seldom does.)

Hostility based on fear of failure is found in all sufferers from omnistrain. Faced by the record of their inability to become better and better in every department of living, it does not occur to them that they are free to jettison some of their ambitions and lessen the strain. They begin to feel that they are not measuring up to the expectations of their fellows, that they have bitten off more than they can chew, and that others are coming to think so too.

The lack of gusto in the sufferer from omnistrain grows out of the same root as the amnesia that we mentioned earlier. A man cannot experience anything directly while concentrating on its end, on how to get it out of the way so he can dispose of the problems (or pleasures) that will follow it. In such a process, expedition becomes the purpose and all flavor and savor are lost. When children are forced to eat something they don't like, they bolt it down in a series of swift gulps so they "won't taste it." At least the children know what they are doing, but many an adult is bolting down his life experiences and wondering why they make no impression on his memory.

THE ways in which we go about our living, our ways of life, are far more important than the achievement of our goals, and the failure to realize this can turn a life into a meaningless blur of activities. While we are straining too hard to make $50,000 a year, all the satisfactions of our work can pass us by; while we are trying too intensely to break 100 on the golf course, we may forfeit the relaxation and all the bright dividends of play; and while we are imposing upon our gentle son boxing lessons he is not ready for, our impatience can destroy the fragile, precious stuff of tenderness.

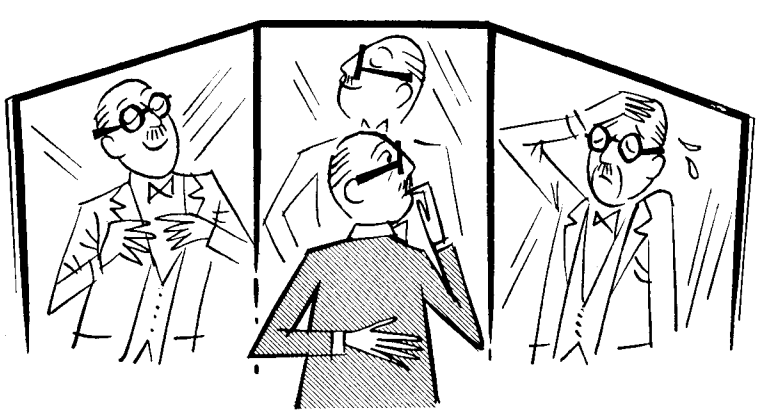
Eric Hoffer in "The Passionate State of Mind" puts it more savagely: "The superficiality of the American is the result of his hustling. It needs leisure to think things out; it needs leisure to mature. People in a hurry cannot think, cannot grow, nor can they decay. They are preserved in a state of perpetual puerility."

LAST on our list is the self-disdain of omnistrain—a condition that inexorably sets in when failure becomes a habit (and failure, of course, is foreordained because the task is an impossible one). This self-disdain seldom reaches the proportions of self-contempt, probably because when all else is lost, the victim of omnistrain is buoyed up by the realization that his failure is due to his attempt to become a superman, and at least to that extent he is superior to his more modestly motivated fellows.

But whereas self-disdain is not so profound a depression as self-contempt, it can persist longer, sometimes for a lifetime. Self-contempt is almost unbearable, and so it tends to contain its own corrective. When people come to hold themselves in contempt, they usually do something about it. They change their jobs or wives, or go to an analyst, or commit suicide. But you can live with self-disdain and secretly enjoy it, just as one can live in the Turkish bath climate of an Indian village named Maushynran, reported to be the most uncomfortable town on earth (rainfall in July, 1955, was 198 inches). People have survived there for generations—and by their own choice. It is a curious fact that a man long accustomed to misery can become attached to it and will resist its alleviation—although he would allow himself to be drawn and quartered by wild horses rather than admit he is doing so.

As a matter of fact, most victims of omnistrain would deny the presence of many if not all of these symptoms, except perhaps the fatigue. Accuse them of being habitually overtired and they will accept the charge as a soft impeachment. They are proud to admit that they "do too much" and that they are too perfectionist about everything they do, for our society smiles on such masochistic attitudes and we have been brought up, educated, and con-

(*Continued on page* 59)



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Out of Regionalism, a Larger View

By J. FRANK DOBIE, *former professor of English at the University of Texas and the author of "Tales of Old-Time Texas" and other works.*

A GREAT DEAL has been said in university circles about the university press's living up to "the highest standards of scholarship." It is possible that university presses have done more during the past twenty years or so to raise those standards than the several departments of learning in the universities themselves have done. I am thinking more of state universities, wherein departments of Ignorance such as Education, Business Administration, and the like eat up appropriations and run riot in granting degrees. The printed verbiage emanating from these departments of Ignorance is often as formless in sentence structure, ungrammatical, muddy, and idea-less as the unghosted answers to clear questions at a press conference held by the present President of the United States.

A policy of rejecting all "unctuous elaborations of the obvious" (Education books and all prescriptions for using typewriters, paring toenails, thinking while changing diapers, selling tail lights on motorboats, growing younger while graying, etc.) gives the editors of university presses no trouble. The trouble is over authentic scholarship. As the Teutonic Ph.D. system was adopted by American universities—in strong contrast to its disregard by British and French universities—vitality was smothered, strangled, starved out.

Ph.D. theses and Ph.D.-istic "studies" and other lucubrations that make the publications of the Modern Language Association among the dullest ponderosities on earth have been scorned by all trade presses. For those university presses that took them on they proved to be very expensive incubi—and not much more respected by the able-minded than other vanity printings.

It is almost a truism now among university presses that they can't afford to publish a scholarly work merely because no commercial press will publish it. Such publishing lowers the standards of both the press and the university supporting it. Insistence by presses of the academic world that academic books marshal facts and thoughts in seemly order is driving the Ph.D. style back to where it came from. This means that more of the younger scholars in the humanities are having and will have opportunities to express vitality. The one thing needful to all scholarship, as to all literature and art, is vitality. Viva the university press that demands vitality in scholarly books!

Whether university presses are having any influence on civilizing the writings of scientists, I cannot say. It is possible for a mind to be disciplined without being cultivated. Before a scientist can write for urbane minds, the elements must be mixed in his own mind.

There can be learning, a kind of quiz kid glut of adding-machine facts, without thought, but there can be no train of thought, no justifiable opinion not based on facts. One university press I could name has gone so far in pandering to public taste for Western violence that it seems to have lost—temporarily, at least—respect for valid scholarship. More than one of its books reminds me of a character in "Middlemarch" who said that he knew Latin "in general" but didn't know any in particular. If the choice were necessary—but with all the great literature of the world available it never will be—I guess I'd prefer sterile fact imbedded in Teutonic turgidity over hot air piped out in the form of banalities.

IT is a paradox that, strategically located as they are and devoted as they are to the ideals of scholarship and readability, university presses have barely entered the field of textbooks. Here publishing money lies and here also, especially in state-adopted texts for public schools, charlatanship often wins. Many school readers are as dull as an orthodox Ph.D. thesis and as empty as a patriotic oration. Education pedagogues stepped in years ago and cut out from selections in these readers all words above the moronic level. Being without imagination themselves, they distrusted literature. It's not only Johnny who can't read this stultifying nonsense. Now that university presses have the power and prestige, they might well assault the combination of licensed stupidity and organized cupidity to restore school readers to the stimulation of McGuffey brightness—and make money to boot.

There are two main divisions of university presses: those expressive of the great independent universities led by Harvard—with Cambridge and Oxford publishing (going back more than four centuries) for precedent; and the more recent state university presses, increasing in number as well as in stature. They are under a just obligation to publish some books expressive of the cultural inheritance of the states or regions that support the parent universities. The perils of publishing works of pure scholarship are no greater than those attending what are called regional books.

UNLESS the regional has elements of the universal it is county-minded and is, therefore, damned. "The Scarlet Letter" is regional, for the place and characters of the novel could have happened only in Puritan New England; but drama and humanity are as indifferent as climate to geographic lines drawn by man. Unless a book about a local habitation transcends the local in interest, it has no reason for getting published. "You make me feel large," an old Pawnee Indian said to George Bird Grinnell in welcoming him back after a long absence. I ask of the regional that it enlarge, not diminish, me.

Much of it does. The Civilization of the American Indian series published by the University of Oklahoma Press, now grown into epic proportions, is as noble as the publication of the Jefferson Papers by Princeton University Press. The natural history that has been published by the presses of Cornell and California universities and the Southern history series of Louisiana State University Press are examples of enlarging forms of regionalism. It is a little hard if you are not going to stay in the stratosphere of Emmanuel Kant not to be regional—whether on beds of violets blue or without benefit of bed along Tobacco Road.

It would be sentimental to claim that the strongholds against conformity lie in "the provinces." Many of the most pavid and smallest-natured newspapers and least individual livers of America belong to outlying cities. Just the same, it is a fine thing for the spread of civilization and for the freeing of minds from strait jackets that university presses are thriving all over the nation.

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Last Blast of the Trumpet

By Granville Hicks

OUR TEXT is Theodore H. White's **"The View from the Fortieth Floor"** (Sloane, $4.95), a selection of the Literary Guild. Our problem is why it isn't a better novel.

"In my time of reporting," White says, "I have witnessed from within the collapse of three great publishing enterprises and have observed, from the close fringes of friendship, at least as many other such disasters." These experiences, he concedes, have provided him with "various suggestions for this story," but he insists that the characters and events the novel portrays are entirely imaginary.

The reviewer, knowing how unpredictably a writer's imagination works, has to take such a disclaimer at face value, but it is obvious that White's central idea derives from the collapse, a few years ago, of *Collier's* and the *Woman's Home Companion*. This was a particularly dramatic disaster because it came so suddenly and, so far as outsiders were concerned, so mysteriously, for both magazines were gaining in circulation. Many a writer must have thought to himself, "What a story that would make!" White, one of *Collier's* chief correspondents, felt the challenge and did something about it.

White has chosen to tell the story principally, but by no means exclusively, from the point of view of John Ridgely Warren, president of General American Publishing Company, publishers of *Trumpet*, a weekly, and *Gentlewoman*, a monthly. We are introduced to Warren by way of a story in a news weekly: "some-time-devout-New Dealer, one-time-Marshall-Plan-Ambassador, later slick-Washington-operator." In the two years of his presidency, the report goes on, he has greatly increased the circulation of both magazines and brought them back to their old positions of leadership. But even as he reads this, Warren is being confronted with fresh evidence of the perils of his situation.

Much of the early part of the book is devoted to showing the reader just what Warren's predicament is. He has spent all the money he can lay hands on in "engineering" (that is one of his favorite words) large circulations. But the new advertising revenue that he was gambling on has not come in quickly enough. Debts are mounting, and the banks are restless. Moreover, there is pressure within the company itself to kill the magazines, for other company enterprises are thriving, and if the magazines were liquidated, General American's stock would rise.

Warren is a stubborn fellow, and he tries to get hold of money that will give him time. His efforts introduce us to a variety of businessmen: a member of a conservative Wall Street firm, an old man who is kindly but powerless, one of the colorful pirates of the financial world, a newly rich outsider. But the money is not forthcoming, and time runs out. At last he realizes that he has no choice: the magazines must go.

Now the fatal decision has been made, the center of interest shifts. Unexpectedly and very much to his own economic disadvantage, Warren takes a stand on this issue of severance pay for the employees. To portray this struggle, White shows us what the employees are doing, moving from individual to individual and from group to group. Warren, meanwhile, cuts some pretty fast corners, and in the end he outwits Morrissey, the brutal manipulator who is planning to take over.

All that remains is to draw the moral, and this White does not hesitate to do. He gets Warren up in his office on the fortieth floor along with his ex-wife, Mary, and an old friend, Dave Eliot, one of the leaders of the employees. Warren tells the others that he has learned where he made his mistake.

> You see [he says], this country was built of dreams as well as appetites. And I gambled on the appetites. I thought if I measured and packaged enough appetites in a big enough audience, I could come out with a profit and be free. But you know, even if I'd won that one, I would still have been caught. The way Morrissey is caught. The way the TV boys are caught. The way all the balance-sheet boys are caught. You have to start not with the figures, but with the dream. Chances are you'll lose that way—But if you do win by listening to your inner ear, then you can be really free, it's the only way.

The moral is sound enough, but a sound moral never yet saved a shaky novel. The theme that was given White by the collapse of *Collier's* and the *Woman's Home Companion* hasn't, in his hands, proved to be a good idea. And I think that, up to a point, I can see why.

In the first place, the nature of the material required a lot of exposition. The average reader knows nothing about magazine publication, and he has to be given a good bit of technical information if he is to understand and respond to the crisis that is the novel's center. White handles the exposition skilfully, and I have no doubt that if the book is popular, that will be in part because it gives the reader some inside dope. Yet the exposition, interesting enough in itself, gets in the way of the revelation and development of character, which is the real business of this or any other novel.

In the second place, the situation White is portraying is so complex that he has constantly been tempted into various byways. The collapse of a pair of apparently prosperous magazines affected many people, and White might have tried, in some experimental fashion, to give a cross section of these people. He hasn't done that, and yet he hasn't been willing to concentrate exclusively on Warren's story. The novel in consequence is prolix without being comprehensive.

FINALLY, and most important, the novel's central character, John Ridgely Warren, never becomes fully credible. This is in part because there is so much exposition, in part because there is a diffusion of interest. But the fundamental reason, I believe, is that White's imagination was fettered by facts. Warren's actions never seem to grow out of his character; on the contrary, the actions seem to be given, and the character is extemporized, not quite successfully, to fit the actions. Because we never fully believe in Warren, his conversion doesn't convince us, and we are left quite unmoved by it. The ideas he expounds at the end are fine ideas, but we never have the least doubt that they belong to Theodore H. White.

People often ask why our most serious and talented novelists write about such strange and out-of-the-way subjects: hillbilly evangelists in Tennessee, prep-school boys on the loose, eccentric millionaires in the wilds of Africa, songwriters on the beach at Acapulco. Why, the query goes, don't they make their novels out of the big, central, dramatic subjects that we read about in our newspapers? "The View from the Fortieth Floor" suggests an answer: novels on journalistic subjects are likely to be journalism. The imagination of the true novelist seeks out material it can master in a way that White's material has not been mastered.

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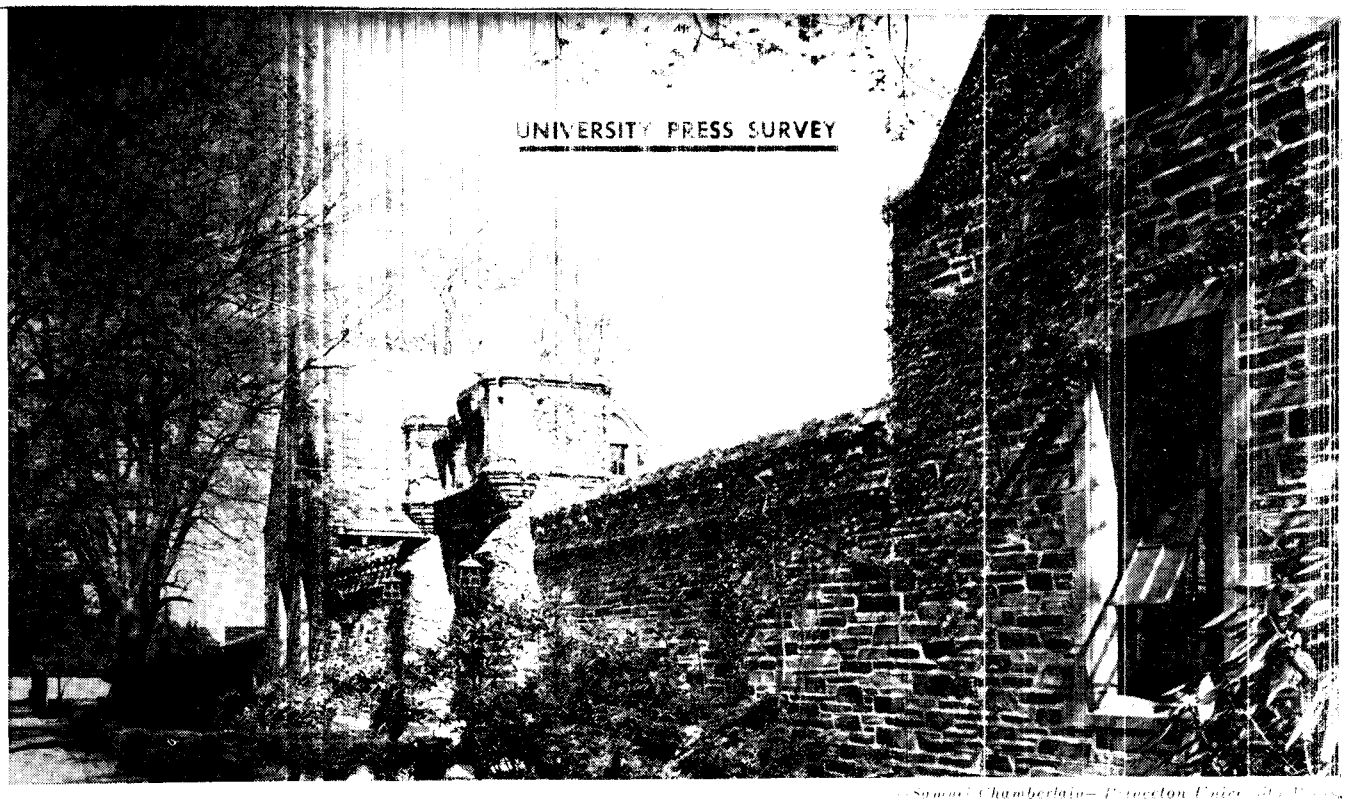

Samuel Chamberlain—Princeton Univ. Art Museum

Month after month the university presses continue to enrich the knowledge of the nation with a variety of important works. Although the majority of interest to our readers are reviewed as they appear, one issue each year is set aside to spotlight the work emanating from institutions of higher learning. A supreme example of the university press's contribution to American scholarship is Charles de Tolnay's definitive study of Michelangelo for Princeton University Press, the fifth volume of which— ***"The Final Period"*** *(471 pp. $30)—is published this week. Saturday Review's art critic, Katharine Kuh, evaluates it below, along with the four preceding volumes:* ***"The Youth of Michelangelo"*** *(425 pp. $20),* ***"The Sistine Ceiling"*** *(435 pp. $20),* ***"The Medici Chapel"*** *(450 pp. $20), and* ***"The Tomb of Julius II"*** *(378 pp. $25). Other recent university press books are covered on subsequent pages.*

Titan of the Renaissance

By KATHARINE KUH

THIS spring Princeton University Press makes history by publishing the fifth volume of Charles de Tolnay's illustrious series on Michelangelo. A sixth and final volume (dealing with the poetry and architecture of the artist) will eventually complete the project. However, because in these first five books the bulk of Michelangelo's paintings, sculpture, and drawings are thoroughly analyzed, the publication as comprehensive art history can now be evaluated. One need only say that de Tolnay's monumental work is worthy of its heroic subject and, at the risk of seeming sophomoric, that the magnitude of Michelangelo's vision is one of those rare instances where the adjective "unbelievable" is justified.

During the last two decades Charles de Tolnay, who is currently associated with the Institute for Advanced Study at Princeton, has devoted a considerable part of his time to research on this project. One by one his patiently annotated, beautifully designed volumes have appeared. The first deals with the artist's early years, with among other youthful works, the Pietà of St. Peter's and the colossal David. The second volume covers the frescoes of the Sistine ceiling; the third, the tombs of the Medici; the fourth is devoted to Michelangelo's frustrated plans for the monument to Julius II, and, finally, the recently published fifth volume concerns itself with the late work, notably the Last Judgment and the deeply moving Pietàs of the artist's old age.

De Tolnay's project seems eminently appropriate for a university press, for these are scarcely books one takes to bed for light reading. Their solid scholarship is rivaled only by their equally solid physical dimensions. Together the five volumes weigh close to twenty-five pounds, compounded as they are of the finest paper, generously proportioned pages, and hundreds of excellent illustrations, some of which are here published for the first time. Wisely restricted to black and white, the plates offer a lavish supply of correlated details, emphasizing unexpected new aspects of familiar works. The rich classical and medieval sources which nourished Michelangelo are well illustrated along with subsequent developments growing directly from his overwhelming influence.

Equally illuminating is de Tolnay's text, where he merges data from past scholarly research with personal findings. What relieves these volumes, (which sometimes may seem formidably overorganized) from routine art history techniques is the writer's ability to inject searching interpretations of his own. He does not limit himself to recorded facts (though these he musters with consummate skill); he also dares to analyze motivations, using the full gamut of modern psychological knowl-

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ledge to broaden the understanding of works for long the targets of prodigious study. In fact, to say anything new about Michelangelo is a feat in itself.

In the present volumes, archeological methods are mellowed by intuition and frank esthetic delight, humanizing qualities too often lost in the process of conscientious research. For example, in writing about the figure of Day in the Medici Chapel, de Tolnay emphasizes more than its usual generic meaning:

> The Giorno has a Herculean body in the prime of life. The upper part of the body rolls abruptly toward the wall, a rotatory movement which is emphasized by the position of the two arms which together describe a circle around the body. The torsion is so violent that it seems to jerk the left leg forcibly upward. Above the mighty shoulder the head turns toward the spectator, full of rage and contempt. Even stronger than the effect of this double torsion is that of the dynamic swelling of the gigantic body; the back and the muscular shoulder seem to be the results of a volcanic eruption released from within. Again the whole figure is the incarnation of a psychic eruption, and not merely a body animated by anger.

Speaking of the Virgin in the same Chapel he notes that "mother and son seem to be one being. They form a single organism that encloses in an impressive synthesis the life-process itself; eternal wasting away and eternal renewal."

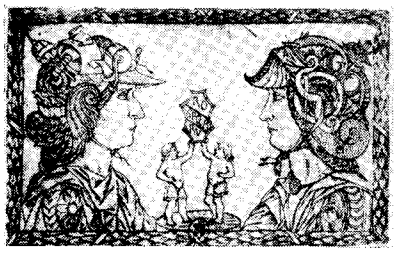
Of the five completed books, this reviewer found Volumes II and III particularly engrossing, no doubt because they deal with the apocalyptical works of the Sistine and Medici chapels. Despite the paradox which permits history's greatest sculptor to be identified more often with his paintings than his stone carvings, many critics still feel that the Medici Chapel with its majestic sculpture is Michelangelo's crowning masterpiece. To be sure, the frescoes of the Sistine ceiling were conceived essentially as sculpture, for until his late maturity the artist's interest was too uncompromisingly monumental to find resolution in the more evanescent qualities we commonly associate with paint and brush. But regardless of method, his underlying religious and philosophical convictions made for more than matchless works of art; here also were the indelible records of man's spiritual history.

Through hitherto unpublished letters and documents, new chronological sequences are suggested and fresh interpretations postulated. In reference to both the Sistine and Medici chapels, de Tolnay, despite or perhaps because of minute iconographical studies, reveals the artist's over-all plans, where nothing was left to accident. In tracing the sometimes Platonic, sometimes metaphysical but more often deeply religious symbolism of both projects he demonstrates how the most rational humanistic aspects of Renaissance thinking were so dramatically presented as to prevent the brilliance of technical virtuosity from overshadowing their meaning. If the Sistine ceiling was the symbol of life's beginning, then the Medici Chapel was its final summation, conceived as "the dwelling place of departed souls," and not merely as the individual tombs of distinguished men. Using the artist's poetry as guide, de Tolnay develops Michelangelo's theory that "the soul lives outside its body" and that though "most tombs are perpetuations of the earthly life of the deceased, these represent the metaphysical life of the soul after death." Hence the austere purity of the architecture despite profuse emblems of death.

Modern eyes tend to accept two phases of Michelangelo's work which earlier were looked on with some doubt. His late expressionistic interpretation of the Last Judgment was once considered decadent, the result of undisciplined and enfeebling old age. Today, accustomed to contemporary art which stresses spontaneity and direct emotions, we are more sympathetic to the freedom of this late work. De Tolnay has aptly if somewhat operatically said, ". . . it mirrors the shaking of the religious conscience within the Catholic Church and the reawakening of man's cosmic awareness." In addition he writes, "Michelangelo expressed in his Last Judgment the general laws of the universe with an intensity unknown until then, and without recourse to the superficial allegorical images of his time." Here, painting became a more immediate expression where methods were forged by emotional content. For the first time, Michelangelo allowed smashing brush strokes to eliminate sculptural outlines, uniting his hurtling figures with their symbolic surroundings. Such a metamorphosis is not new in history. Repeatedly aging artists have taken unabashed liberties with established techniques in order to express themselves more vividly. In addition to Michelangelo, one thinks of Titian, Rembrandt, Constable, Turner, Cézanne, Monet, Renoir, Degas—all of whom in their late years deliberately turned to freer methods, almost as if maturity and the pressure of time had released them for more ardent speech.

We today are apt to find Michelangelo's unfinished works less disturbing than was true of earlier generations. The vast number of sculptural figures which remain incomplete bear witness to how severely he was overworked, how widely he was in demand, and how his inexhaustible fecundity ignored the practical limitations of time and strength. It is, of course, well known that between the Popes and the Medicis, Michelangelo was scarcely his own master. Heart-rending indeed is the

(*Continued on page 56*)



—*From "Michelangelo, Vol. V."*

Above: Virgin from "The Last Judgment," a fresco by Michelangelo.

Upper right: "Studies of heads with fantastic helmets," The Louvre, Paris.

Lower right: "Florentine engravings of heads with fantastic helmets," circa 1480, British Museum, London.

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A Writer Who Would an Artist Be

"The Diary of Benjamin Robert Haydon," edited by Willard Bissell Pope *(Harvard University Press. Vol. I, 1808-1816, 495 pp. Vol. II, 1816-1824, 553 pp. $20 the set), makes up in literary style for the talent missing in the canvases by the nineteenth-century historical painter. A poet, essayist, and art critic, Sir Herbert Read recently came to the United States to take part in the Cultural Program of the Institute of Contemporary Arts, Washington, D.C. He has written many books, among them, "The Philosophy of Modern Art," "Education Through Art," and "The True Voice of Feeling."*

By Herbert Read

HAYDON himself wrote the best description of his memoirs under the entry for July 8, 1820:

> This book is a picture of human life, now full of arguments for religion, now advocating virtue, then drawn from chaste piety, and then melting from a bed of pleasure, idle and active, dissipated and temperate, voluptuous and holy! burning to be a martyr when I read the Gospel! ready to blaze in a battalion when I read Homer! weeping at Rimini and at Othello, laughing and without sixpence, in boisterous spirits when I ought to be sad and melancholy when I have every reason to be happy!—such are the elements of the mysterious, incomprehensible, singular bit of blood, bottom, bone and genius, B. R. Haydon!

Benjamin Robert Haydon was born in 1786, "a lineal descendant of one of the oldest families in Devon," as he was proud to claim. His father and his grandfather were booksellers in Plymouth. Benjamin was "an excessively self-willed, passionate child," and used to fall into furies of rage, which his mother would pacify by showing him "pretty pictures," upon which he became "very silent and interested." One of his father's apprentices taught him how to draw, so almost from the cradle he conceived the ambition of being a great painter. By this he meant a painter in the style of the great Italian masters of the Renaissance, the first of a school of British "historical" painting.

He was a martyr to that ambition. He painted religious and classical compositions of vast dimensions, reading Homer to stir up his fancy and praying to God for guidance. He would take as long as six years to complete one picture, and meanwhile lived on credit. The pictures created a sensation by their scale and dramatic style but proved difficult to sell, and though Haydon made considerable sums from exhibiting them to the public (all recorded in his diary) he never throughout his arduous life became solvent. He was several times imprisoned for debt and finally, at the age of sixty-one, ended an intolerable situation by committing suicide.

He should never have been a painter at all: he lacked some of the most necessary talents. G. F. Watts, a younger painter not unsympathetic to Haydon's aims, said of his paintings that "their want of beauty repels, and their want of modesty exasperates . . . his touch is generally woolly, and his surface disagreeable. . . . Indeed, his pictures are himself, and fail as he failed. "Posterity has confirmed this judgment, and it is now difficult to disinter the few remaining examples of his work from the cellars where they rot. An exception is "Christ's Triumphant Entry Into Jerusalem," remarkable for the inclusion of portraits of some of his famous contemporaries among the crowd of onlookers, which is still to be seen in the Cincinnati Art Museum.

But this man who could not paint could write. For sustained interest, both in substance and style, his diary rivals Boswell's "Life of Johnson" (which was his model). When this new edition is complete, it will be the most precious document of the English Romantic period, and a unique witness to the life of an artist in London in the first half of the nineteenth century.

Haydon kept a diary from 1808 to the day he ended his life in 1846. It was his intention to base an autobiography on the diary, but he did not reach beyond the year 1820. The uncompleted autobiography, with selections from the diary, was first published in 1853, but the editor, Tom Taylor, a barrister, dramatist, and professor of literature, took great liberties with the manuscript and bowdlerized it to conform to Victorian notions of decency. Professor Pope, by a combination of passionate persistence and tactful patience, succeeded in tracking down and ac-

(*Continued on page* 57)

—From the book.

Upper right: young girl from Rouen.

Upper left: 1816, Mary Cawrse Hyman, later Mrs. Benjamin R. Haydon.

Lower left: sketch dated May, 1817.

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GOVERNMENT

Double-Image Democracy

"Parties and Politics in America," by Clinton Rossiter *(Cornell University Press. 205 pp. $2.85), pinpoints the nuances that influence the voter. Walter Johnson is the author of "1600 Pennsylvania Avenue: Presidents and the People, 1929-1959."*

By Walter Johnson

SOME eighty years ago James Bryce likened our political parties to two bottles—identical in size and shape and both, he added, quite empty of principles. Many impatient intellectuals since then have deplored the lack of ideological differences between the Republicans and the Democrats. But, as Clinton Rossiter, author of "The American Presidency" and "Seedtime of the Republic," so ably points out in his new book, those who have nightmares about the nonideological nature of our politics miss the essence of the American story. We as a people have never had the "blessing" of parties based on religion, class lines, or race. Our loosely organized, decentralized parties, addicted as they have been to compromise, have checked sectionalism, kept class antagonisms at bay, and generally smothered the explosive power latent in the pattern of race, national origin, and religion. As Rossiter so cogently puts it: ". . . the parties have been the peacemakers of the American Community, the unwitting but forceful suppressors of the 'Civil War potential' we carry always in the bowels of our diverse nation. Blessed are the peacemakers, I am tempted to conclude. They may never be called the children of God nor even inherit the earth, but they, after all, seek only to inherit the White House."

Combining well the skills of both the historian and the political scientist (alas that they ever were separated), Rossiter analyzes the nature and organization of our parties, briefly but adequately surveys their historical background, and then devotes himself to a discussion of the contemporary scene. He presents an entertaining picture of how Democrats and Republicans view themselves; he decides that the most important difference between them is that, although the Republicans are traveling the same road as the Democrats, the GOP is ten or fifteen years behind "and has not enjoyed the trip nearly so much."

After exploring the impact of locale, calling, national origin, race, religion, age, education, sex, inheritance, and family ties on voting behavior, Rossiter concludes that class is the most important single force influencing balloting today. But, as he rightly adds, "the lines, fortunately, are still blurred, and we are far from a politics in which class is not merely an influence but an imperative."

In his final chapter on the future of American politics, he sees the special problem of the Democrats as the mobilization of their majority at election time; that of the Republicans, of nominating a Presidential candidate who can not only bring out Republican voters but also rally several million more who generally vote Democratic or do not vote. In about a generation, he predicts, the Northern-Southern conflict will lead to a break in the Democratic Party. I suspect it may come even sooner. To win the Presidency, the Democrats must capture the great metropolitan centers with a liberal economic and civil rights appeal to the various minorities. I have always been convinced that the Dixiecrat revolt against Truman in 1948 aided the President immensely in the Northern cities, and this lesson has not been lost on Northern Democratic leaders in 1960.

While Rossiter agrees that our politics stand in need of some reforms—more active and efficient national committees, more responsibility to a national electorate, a modification of the seniority rule in Congress, a four-year term for the House of Representatives, and a Senate seat for the defeated Presidential candidate—the author cautions that American politics must not lose its "wholesome flavor of compromise, tolerance, and unity."

"Parties and Politics in America" is a book written in good temper. Rossiter understands the nuances of our politics, he writes with perception and clarity, and has produced a sensible, brief account for those at home and abroad who wish to understand democratic politics, American style.

Preamble to a Global Constitution

"World Legal Order: Possible Contributions by the People of the United States," by Wallace McClure *(University of North Carolina Press. 366 pp. $7.50), shows that certain changes in the domestic law of the United States could help in establishing the rule of law in the world. Louis B. Sohn is professor of law at Harvard. He has edited "Cases on World Law" and "Cases on United Nations Law" and is co-author, with Grenville Clark, of "World Peace Through World Law."*

By Louis B. Sohn

THE GOVERNMENT of the United States has often proclaimed that one of the main goals of its foreign policy is to establish the rule of law in the international community. But before we can advocate this idea with a clear conscience, we ought to put our own house into order. Dr. McClure has spotlighted the fact that in our constitutional system we have not accepted the basic concept that a rule of international law must prevail over an inconsistent rule of domestic law. There can be no supremacy of international law over relations between nations as long as the principle of supremacy of that law over national legal systems is not accepted by all the nations of the world. While the recent constitutions of France, West Germany, Italy, Japan, and the Netherlands incorporate this principle, the law of the United States is trailing far behind.

A few years ago, Senator Bricker discovered the alleged danger lurking in the treaty clause of the United States Constitution, and rallied almost two-thirds of the Senate behind a Constitutional amendment to tighten that clause. Dr. McClure points out, however, that even long before this retrogressive attempt, important restrictions have been imposed on the Constitutional provisions relating to treaties by a variety of judicial, legislative, and executive misinterpretations.

Article VI of the Constitution of the United States provides that "This Con-

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stitution, and the Laws of the United States which shall be made in Pursuance thereof; and all Treaties made, or which shall be made, under the Authority of the United States, shall be the supreme Law of the Land; and the Judges in every State shall be bound thereby, any Thing in the Constitution or Laws of any State to the Contrary notwithstanding." Though no hierarchy is prescribed by this provision as between the Constitution, the Federal laws, and the treaties, from the very beginning the Constitution has been considered as superior to both laws and treaties. Later the rule was also developed that treaties and laws have equal force and the later one in date can supersede the other. This rule has been established domestically though there is no doubt that internationally a state cannot change a treaty rule by an inconsistent law and that such a law will be considered as a violation of the treaty for which reparation will be due to the other party or parties. In addition, some treaties have been considered by the courts as nonself-executing and requiring supplementary Congressional action before they could be enforced.

Dr. McClure considers that the first contribution of the United States toward the strengthening of world legal order would be either a formal Constitutional amendment or a decision of the Supreme Court reinterpreting the present Constitutional provision to the effect that a treaty shall prevail over a conflicting statute not only internationally but also nationally. Similarly, he believes that a customary rule of international law, accepted by all nations, should prevail over domestic law. "Is it possible," he asks, "for a nation to admit the existence of a law of the international community and accept the benefits of the community legal order . . . without recognizing and giving effect to the higher-level law of that legal order, in judicial decisions as well as in the acts of other departments of the government?" He shows that there are already some indications in judicial decisions that the law is evolving in that direction, and he hopes that, given a favorable climate of public opinion, "a national court might find possible a decision that both treaties and what clearly is international customary law must prevail over any kind of national law and that for national governments the supreme constitution is the supravening law of nations."

Complicated and florid language, charged with emotion, sometimes stands in the way of the author's well-reasoned and well-documented conclu-

(Continued on page 50)

WRITERS AND WRITING

Vintage from the Campus Presses

By Martin Tucker

THE SUM of any good book is its total experience, but to the general reader, university press books more often appear like the division of Gaul into 400 footnotes. This miscalculation is progressively losing force as readers become acquainted with new and varied lists of university press titles. In recent years the academies have exhibited an increasing trend to publish books that may be said to possess "generalized special interest," as well as scholarly monographs and reprints of documents not easily available.

Among the varied books published this year in the field of literature is a long-forgotten novel, **"Caesar's Column"** (Harvard University Press, $4.50), by Ignatius Donnelly. First published in 1890 and a best-seller for three years, Donnelly's novel is a romance about New York in 1988. Set only four years after "1984," it is curiously similar to Orwell's nightmare prophecy. The hero is a young man from Uganda who comes to New York, marvels at its immense wonders (stations in the sky, movable apartments), and is soon disgusted with its civilization. Donnelly, a Republican Congressman and Populist candidate for Vice President, predicted the concentration of wealth into a few hands. The antidote was the formation of an underground organization, The Brotherhood of Death. Eventually, the revolution organized by the Brotherhood succeeds, but the cure is even worse. Mob rule descends on every corner, and the hero, his wife, and his friends flee to set up a utopian community within the walled confines of distant Uganda.

Rhetorical and hyperbolic, Donnelly's style is often unintentionally hilarious. Though it is dated as literature, it is also full of surprise and Jules Verne-like inventions. As a reflection of radical, Populist thinking, it is historically

RIVER PORTRAITIST: John Francis McDermott's **"George Caleb Bingham"** (University of Oklahoma, $15), is an impressive study of the nineteenth-century painter known primarily for his large-scale canvases such as "County Election, 1852" (right). Yet among Bingham's most vigorous works are those crayon sketches (below) which depict robust life along Missouri's Rivers.

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important, and as a novel and science fiction it remains entertaining. The introduction by Walter Rideout provides fascinating information about the colorful, bombastic Donnelly.

Although Hamlin Garland does not comment on Donnelly in his collection of essays, **"Crumbling Idols"** (Harvard University Press, $3.50), he might have used him as an example of his theory of "veritism." Garland's esthetic is no more or less than a basic distrust of secondary sources, including the use of books. Garland urges instead a reliance on personal observation. "To know Shakespeare is good. To know your fellow men is better." His exhortation is one of those timeless cries heard in every other age. This new edition will probably gather young adherents, since its quality of ideality and literary independence is no stranger to the current scene.

Dorothy Richardson is best known as the woman who got into the waters of the stream of consciousness first. As far as the attention paid her goes, she might have drowned there. Caesar R. Blake's excellent study, **"Dorothy Richardson,"** with a foreword by Leslie Fiedler (University of Michigan Press, $4.50), should rescue her. The trouble, as Fiedler points out, is that the charge of dullness laid against Miss Richardson cannot be dismissed. "Pilgrimage," her vast 2,000-page novel (it appeared as separate volumes), minutely details the life of an intellectual female who journeys through several stages before finding a satisfying philosophy in Quaker mysticism.

Blake's study is an excellent introduction to the woman whose experiments in psychological fiction are acknowledged but rarely read, and who has been called "the most abominably unknown modern writer." She was a romantic anarchist who saw little need for a government outside her personal limitations.

Another excellent study is Bertram H. Davis's **"Johnson Before Boswell"** (Yale University Press, $4.50). Davis wrote his book to right the wrong done Sir John Hawkins, who completed the first full-length biography of Sam Johnson in 1787. An old friend of Johnson (he knew him before Boswell met him), Hawkins was too conventional to gain Johnson's ardor, but he did merit his respect. His biography has suffered calumny and neglect as a result of Boswell's greatness and Hawkins's enemies. But Davis shows that Hawkins's work is worthy of praise, and that its faults are virtues misread. Hawkins was a tolerant, liberal gentleman whose compassion carried him to the point of trying to understand Johnson's eccentricities, and faithfully recording them. Unfortunately, his general lack of passion got in the way of his compassion. Davis writes in a simple, clear style that suggests an easy familiarity with his subject, and carries his tale along with the pace of a high-style literary detective story.

Space prevents more than a recommendation for several other worthwhile books. In **"Ibsen and The Temper of Norwegian Literature"** (Oxford University Press, $3.40), J. W. McFarlane gives a brief, readable survey of some of the great Norwegian writers. His best chapters are those on Knut Hamsun, in which he tries to shed light on Hamsun's embrace of Nazism, and on Sigrid Undset, whom he rightly identifies as a Freudian feminist rather than a medievalist.

In **"The Symbolic Rose"** (Columbia University Press, $5), Barbara Seward comments on allusions to roses appearing in literature from medieval times through James Joyce. Her study, compressed into 221 pages, demands a thorough prior knowledge of the literature with which she deals. Granted this *caveat*, her book suggests tantalizing questions about the reactions of different societies to a highly charged flower.

Also recommended are **"The Speeches of Charles Dickens"** (Oxford University Press, $8), edited by K. J. Fielding in a corrected, enlarged volume; Joseph Jones's study of Samuel Butler in New Zealand, **"The Cradle of Erewhon"** (University of Texas Press, $4), and Merlin Bowen's **"The Long Encounter"** (University of Chicago Press, $5), a study of recurrent, obsessive ideas in Herman Melville's work.

Wags in Buttons and Bows

"A Study in Yellow: The Yellow Book and Its Contributors," by Katherine Lyon Mix *(University of Kansas Press. 325 pp. $5), and* ***"The Dandy: Brummell to Beerbohm," by Ellen Moers*** *(Viking. 372 pp. $6), picture the nonconformists, the eccentrics, the foppish esthetes who left their imprint on the intellectual scene of the past century. Hesketh Pearson, the noted British biographer, has written about such nineteenth-century figures as Beerbohm Tree and Oscar Wilde.*

By Hesketh Pearson

IF, AS Dr. Johnson hinted, a driver of fat oxen need not necessarily be fat, a writer on wits should reflect some of their quality; and it is agreeable to record that both these books are worthy of their themes. Mrs. Katherine Mix tells the story of *The Yellow Book* admirably and neatly conveys the queer characteristics of its contributors, while Miss Ellen Moers recreates a century of dandydom with skill and pictures the leading dudes in their habits as they lived.

Some of the dandies were the first of the decadents, and some of the decadents were the last of the dandies. In a sense the two groups fused: they had certain epicene tendencies in common. An intense interest in clothes displays effeminacy and a keen interest in vice is not the mark of normality. Both, too, affected indolence while making a greater effort to achieve an exquisite style, either in prose or apparel, than the average businessman exerts to obtain a steady income.

The incidental portraits in the book by Mrs. Mix are so well sketched, and the whole work is so pleasantly informative, that it seems a pity to note her minor inaccuracies, but a few corrections may be made in subsequent editions. Oscar Wilde never said of Shaw: "Nice man, Bernard. He's got no enemies, but his friends don't like him." No one ever called Shaw "Bernard," though Ellen Terry called him "Bernie." Even Shaw's wife spoke to and of him as "GBS." Robert Ross was not Wilde's "apologist," in fact he took

—Bettmann Archive.

Cover from *The Yellow Book*, Volume II, July, 1894.

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great care never to defend his friend; "the Lady of Wimbledon" was not Margaret Brooke, but Adela Schuster, and Shaw was not "tight-fisted" but prudent. The famous song "Ta-ra-ra-Boom-de-ay" was sung by Lottie Collins, not Vesta Tilley. "Guy Domville," by Henry James, was done by George Alexander at the St. James's Theatre, not the Haymarket. The mansion built by Alma-Tadema was in St. John's Wood, not Regent's Park. But thrice this number of errors would not harm the book.

In "The Dandy," Miss Moers is faced with the difficult question of what quality in the temperament and constitution of individuals causes them to embrace dandyism. She does not answer this directly but provides enough attractive and illuminative material to satisfy our curiosity on the point. The average man does not wish to draw attention to himself by wearing strange garments, and so we may conclude that exhibitionism is a main ingredient in the dandy. But there are other peculiarities of the nature which compel him to be different from those around him. Brummell and D'Orsay appear to have been sexually neuter, and a love of clothes filled the emotional gap in their lives. Dickens and Disraeli were born actors and adored dressing up for their parts. Wilde and Whistler rebelled against the conventional and the humdrum, emphasizing their idiosyncrasies with their raiment.

Wilde is the only figure in the book to whom the author fails to do justice. He was the greatest social critic of his time, and his essay on "The Soul of Man" was far beyond the intellectual compass of any other dandy in history. But the main value of Miss Moers's work is the tracing of dandyism from Brummell's practice of art for art's sake to Beerbohm's performance of art for the artist's sake. In calling the picture of D'Orsay that has come down to us "a flat image" Miss Moers clearly does not appreciate the vivid impression of him as Count Mirabel in Disraeli's "Henrietta Temple," the most delightful thumbnail sketch in Victorian literature, which reveals dandyism as the last attempt by the male sex to be as decorative and volatile as the female before the blackout of industrialism and the rise of the middle classes.

The oddest of all these eccentrics was perhaps Max Beerbohm, whose innate caution restricted the expression of his true nature to fastidious attire and unpublishable caricatures. His half-brother Beerbohm Tree told the present writer that Oscar Wilde once said, "Max is jealous of his wit and keeps it to himself," to which Max replied, "If I did not, it might prove unfaithful to me."

Short Spring of Dissent

"Interval of Freedom: Soviet Literature during the Thaw, 1954-1957," by George Gibian *(University of Michigan Press. 180 pp. $4.25), focuses upon the recent period of vigorous creative activity in the USSR. Ernest J. Simmons, the author of many books on Russian culture, wrote "Russian Fiction and Soviet Ideology" and is now at work on a study of Chekhov.*

By Ernest J. Simmons

THE POWERFUL libertarian tradition of nineteenth-century Russian literature has had its influence on the development of Soviet literature over the last forty years, and not a few Soviet writers have paid in one way or another because of their insistence upon some modicum of creative self-determination. Perhaps the most striking and vigorous years of protest against Party controls were those during the so-called period of thaw, roughly the years immediately following Stalin's death to shortly after the Hungarian revolt in 1956. It is this "interval of freedom" that concerns Professor Gibian in his informative and well-constructed book.

After a succinct introductory survey of the course of Soviet literary developments from the early revolutionary years to 1959, Professor Gibian concentrates his attention on the subject-matter of fiction, plays, and poetry contributed during the "interval of freedom." He is not so much interested in the artistic merits of these works as in their themes and in the views of their authors. In order to provide focus and significance to his analysis, he singles out for separate study three broad and dominant themes in the literature of this period: the treatment of scientists and science, love and sex, and the literary villains or the so-called "negative characters." Because of the circumscribed scope of the book, Professor Gibian is compelled to limit severely his choice of works which illustrate these prevailing themes. But it must be said that his choice includes the best-known and most typical works written during this period. Further, he promises—in the

"Watch out for him—he's the kind that writes letters to ***Pravda.***"

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course of his analysis of this literature—to summarize what separates and what links together the Soviet outlook on life and that of Western authors, in an effort to shed some light on the differences and similarities between these two parts of the world. This ambitious intention is perhaps the least adequately realized aspect of the book.

The position of the scientist as hero, saint, or martyr, and as one of the most popular subjects in post-Stalin literature, will come as something of a surprise to American readers. It is easily the most original contribution of this study. We learn from an examination of Soviet literature that scientists and scientific inventors, though generally revered, encounter endless difficulties when caught in the web of power-seeking Soviet bureaucrats, who seem bent on condemning genius simply because it is genius or appears to be heretical. Scientific individualists, like the heroes of Leonov's "The Forest" or Dudintsev's "Not by Bread Alone," constantly run afoul of bureaucrats who persist in believing that ideas cannot be born without Party directives.

Though Party hacks in literary criticism still expected Romeos and Juliets in their balcony scenes to be concerned with crop rotation, novelists and dramatists in the "interval of freedom" demanded those emotional satisfactions which were derived from sources other than overfulfilling work norms. Men and women in Nekrasov's novel "Home Town" evinced a natural waywardness in sexual relations that must have delighted sex-starved Soviet readers. And the hero of Galina Nikolaeva's "A Battle on the Way" rather plaintively complains that "these socialist times do not lend themselves to adultery." Now that Stalin was dead, authors rediscovered the atrophied subject of love and revolted against the Party's Victorian views on morality in literature.

In the Stalin period Soviet readers read between the lines of novels and tended to regard the "villains" as the real heroes, for they were usually more interesting than the stereotyped, 100-per cent Communist positive heroes. In the "interval of freedom" some of the best writers rejected this varnishing of Soviet reality where only the better competes with the good and the perfect with the best. Not a few novelists, like Kaverin in his "Searches and Hopes," lent an air of genuine reality to their villains by portraying them as the vile products of Soviet abuses.

Khrushchev's denunciation of writers and artists in 1957 brought to an end the period of the thaw. But the spirit of dissent lives on, and it will continue to do so until the Party learns that it is impossible to deceive in art.

—*From the book.*

Joyce Cary's own illustration: "The court-martial was held in a straw hut below the village."

Reminiscences Under Fire

"Memoir of the Bobotes," by Joyce Cary *(University of Texas Press. 172 pp. $3.50), recalls a distinguished writer's youthful experiences in the Balkan War. Critic Edmund Fuller is the author of "Man in Modern Fiction."*

By Edmund Fuller

AN EARLY, hitherto unpublished work by Joyce Cary is bound to be of interest on the theory that any work by a major writer is of some value. Cary has sufficient stature to lend "Memoir of the Bobotes" that minimal worth, but it is a happy thing to add that this little book can rest on its merits.

It records experiences in the brief Balkan War of 1912-13, immediately preceding World War I. The kingdom of Montenegro, long since swallowed up in modern Yugoslavia, was fighting the Turks. Young Joyce Cary joined the British Red Cross (the Montenegrins had no medical corps of their own). Andrew Wright, in his critical-biographical study, quotes Cary: "I wanted the experience of war. I thought there would be no more wars. And I had a certain romantic enthusiasm for the cause of the Montenegrins; in short I was young and eager for any sort of adventure."

The memoir is brief, casually formless—but it is not artless. The lineaments of the novelist are in it. It has style and deft observation to garnish a deceptively simple, somewhat erratic narrative. It has some of the qualities of E. E. Cummings's "The Enormous Room" with its free, impressionist narration, not always troubling to piece out continuities or bridge sequences. Its laconic battle scenes (through Red Cross eyes) are akin to some in Hemingway's "A Farewell to Arms."

Cary's remarks on war are fresh: ". . . it is by an imaginative effort rather than direct realization that danger and the possibility of bullets can be understood. The sniper waits for the failure of the imagination and shoots you because you have forgotten that you must believe in him."

Talking of food:

> These seem to be paltry matters for a historical work, but they are after all the most important parts of history, and generally forgotten. No one would

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USSR

State Warden of Captive Lands

"The Soviet Bloc: Unity and Conflict," by Zbigniew K. Brzezinski *(Harvard University Press. 470 pp. $7.75), surveys the evolution of Soviet-satellite nations. Henry C. Wolfe, author of "The Imperial Soviets," knows intimately the countries of Eastern Europe.*

By Henry C. Wolfe

THIS is not a book to hearten those who expect a speedy crack-up of the Soviet Universal State. Quite the contrary. Its objective, painstakingly documented chapters highlight the resourcefulness, the skill, and the ruthlessness which the Soviet leaders bring to bear on their troubles in the captive nations. Zbigniew K. Brzezinski, Harvard faculty member, sees no tendency on the part of the Russians to retreat from their conquests. Still, "the Communist camp is neither homogeneous, monolithic nor unchanging." It is plagued by "antagonistic contradictions." The West would be making a mistake to accept the Communist claim that the satellite nations have been permanently absorbed into the Soviet empire.

According to Soviet theory the digestion of the captive states would be an evolving process in which veteran Communist agents, backed up by Russian military power, would administer the captive lands. Government machinery, industry, land, and ration cards were to be controlled by the Soviet satraps. Most of the latter had served "the Soviet Union as employees of the Comintern or in the international branch of the NKVD." Dimitrov of Bulgaria, Rákosi of Hungary, and Bierut of Poland were examples of the type the Kremlin put into power.

It was also in the Soviet blueprint that the various satellites would work in "proletarian solidarity" under the guidance of "Big Brother." But from the early days of the experiment difficulties popped up. Nationalism, supposedly dead under Communism, proved to be very much alive. Poles and Czechs snarled at each other over Teschen. Hungarian and Rumanian Communists quarreled over Transylvania. Even worse, some Communist administrators manifested symptoms of "bourgeois nationalism." Rajk in Hungary, Slansky in Czechoslovakia, Kostov in Bulgaria, and Xoxe in Albania were among the would-be deviationists purged on Moscow's orders, apparently as warning to fellow Kremlin agents.

The one Communist boss whom the Kremlin could not control had not been put into power by the Red army. Tito's dictatorship was an indigenous product. As early as 1947 the Number One Yugoslav was calling on the other nations of the Soviet bloc to back him in his territorial claims against Austria and Italy and was putting forth "thinly veiled" suggestions that the entire bloc go to war to support his claims to Trieste. Obviously, the cautious Stalin was not going to "throw on the scales of history" his whole imperial program just to satisfy the whims of the Yugoslav strong man. The two broke the following year.

"The Soviet leaders discovered," the author points out, "that their doctrine was rich in guidelines for coping with enemies but that it offered little for resolving conflicts and organizing relations among Communist states." Russian tanks could put down uprisings in East Berlin and Budapest, but the Kremlin found it infinitely harder to deal with the fanaticism of a Polish Gomulka or the vanity of a dictator like Tito. It was the Yugoslav periodical *Borba* which "published a condensed but accurate version of Khrushchev's secret speech on Stalin." This historic anti-Stalin diatribe reverberated among Communist parties around the world, but especially in the captive nations. The upheaval in Poland and the revolution in Hungary, both of which came a few months later, were undoubtedly influenced by the publication of Khrushchev's denunciation of Stalin and Stalinism.

In the early postwar era it was clear enough that Moscow was the capital of the Soviet Universal State. But the rapid rise of Red China, with its huge population and militant philosophy, has thrust forward the question as to how much Moscow dominates the enormous land mass which stretches from the Elbe to the South China Sea. True, the Chinese Politburo has described the USSR as the "center of international proletarian solidarity." Only three years ago, on an Eastern European visit, Chou En-lai referred repeatedly to "the socialist countries headed by the USSR." Nevertheless, Peiping is becoming increasingly assertive. "No empire or church has ever maintained itself with two capitals. Moscow and Peiping have to ponder the fate of Rome . . ."

And while no serious Russo-Chinese friction is apparent today, the Kremlin can hardly be happy over Chou En-lai's reported statement to Koca Popovic. After the next war, the Chinese hierarch is quoted as predicting "[there will be] twenty million Americans, five million Englishmen, fifty million Russians, and three hundred million Chinese left."

In Mr. Brzezinski's survey we have for the first time a full-length exposition of Soviet bloc postwar interrelationships. Against a scholarly background of Communist theory and philosophy, Stalinism, Khrushchev's sensational anti-Stalin line, and his subsequent modifications of that line are observed at work in the captive states. "The Soviet Bloc," in short, is a solid reference work, bulwarked by statistics, notes, and a bibiography.

PRE-PERRY: The modern history of the Far East has been conditioned to a considerable degree by the struggle of Russia and Japan for mastery of Northeast Asia. This struggle, in turn, has been shaped by centuries of contact between Russians and Japanese dating back to the reign of Peter the Great. Although ostensibly limited to this single theme, **"The Russian Push Toward Japan: Russo-Japanese Relations, 1697-1875"** (Princeton University Press, $10) is cast against the broader and dramatic saga of Russian expansion from old Muscovy into two continents—Asia and North America—in the course of which the discovery of Japan was an accidental event. Indeed, for most of the two-century period following the first Russian contact in 1697 with a marooned Japanese sailor on Kamchatka Peninsula, official Russian policy toward Japan was one of general indifference. Were it not for the vision and persistence of a handful of Russian merchants, explorers, and officials, communication between the two countries might have ceased altogether.

Only after 1850, when the overex-

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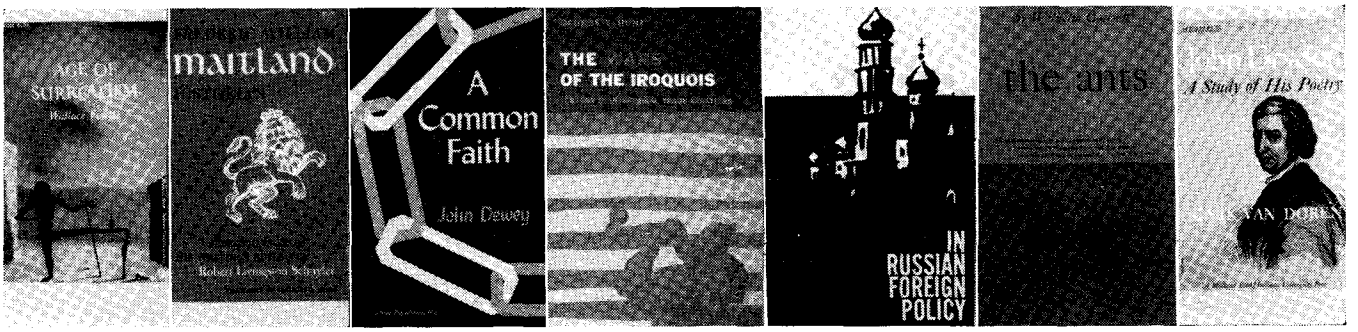

PICK OF THE PAPERBACKS

IN THIS UNIVERSITY PRESS ISSUE of *SR*, PICK OF THE PAPERBACKS calls attention to the paperbound publications from campus presses. Not only are the university presses making available at low prices works long out of print but increasingly they are aware of the large audience for original scholarship. Next month the University of Nebraska will publish a lively paperback book of literary criticism by Bernard Kreissman, "Pamela-Shamela," which discusses Richardson's 1740 novel, "Pamela or Virtue Rewarded," and the subsequent attacks upon it, from Fielding's 1741 "Shamela" to Upton Sinclair's 1950 "Another Pamela or Virtue Still Rewarded." It's certain to add more fireworks to an enduring literary conflagration. . . . With an eye to the scholars of the jet age, Princeton has made available in paperback the twelve-volume aeronautical series which includes such books as "Liquid Propellant Rockets" and "High Speed Wing Theory." Not for everyone's library, Princeton agrees, but certainly a boon for students. . . . Cornell has entered into the election year spirit by presenting in both hardbound and paper Clinton Rossiter's "Parties and Politics in America" (see page 22 for review). Red-white-and-blue posters will herald its appearance in supermarkets, a new frontier for university press paperbacks. . . . Indiana University Press is celebrating this month its tenth anniversary and the third year of its paperback imprint, Midland Books. In the past decade, under Bernard Perry's direction, the Press has published more than 200 books, with Rolfe Humphries's translation of Ovid's "Metamorphoses" and Edmund Cahn's "The Moral Decision" as best-sellers. Both of these are available in paperback and have been widely circulated in college classrooms. . . . Helen B. Morgan, manager of the University of North Carolina's Bull's Head Bookshop, has prepared a handy little booklet, "Treasures in Paperbacks," which annotates 144 titles most frequently in demand at the university at Chapel Hill. Both Kerouac's "On the Road" and Joyce's "Finnegans Wake" rate as favorites. . . . From the University of Hawaii comes news of a paperback edition of Abraham Fornander's "Hawaiian Antiquities and Folklore," a collection of stories generally considered one of the most important books written in Hawaiian. Now, with both English and Hawaiian text, it will be used throughout the Islands as a reader in language classes.

UP IN NEW HAVEN, Connecticut, Yale University has had a long tradition of honoring poets. The Yale Series of Younger Poets, which publishes the verse of young men and women who have not yet had "wide public recognition," has been steadily active since 1919. Among the laureates of the past have been Oscar Williams, Paul Engle, James Agee, and Muriel Rukeyser, and this year the series honors George Starbuck for his volume of poems entitled "Bone Thoughts." Mr. Starbuck, we learn, is properly young—in his late twenties—and works as an editor at Houghton Mifflin. For the first time this year Yale is releasing the poems in paper as well as in hardcover. It's caused rather a revolution, if the word can in any way be applied to either poetry or Yale. Before now, all of 750 copies were printed and it usually took five years for Yale to sell their supply. This first year of paperbounds, which cost $1.25 while the hardcovers are priced at $3, saw 2,000 copies sold before publication in March and 2,500 since, with more to come. For this publishing world that's already a lot of people reading Mr. Starbuck's poetry. The poets, too, have heard about this phenomenal experiment, since Yale reports that 45 per cent more entrants than last year have submitted their work for inclusion in next year's series. And one last note is that where only twenty-five bookstores stocked the series in hardcover, it's now sold in 1,000 bookstores. —R.W.S.

LITERATURE

In an excellent little book, **"The Essential Shakespeare"** (Cambridge University Press, $1.25), John Dover Wilson discusses, then promptly dismisses various popular interpretations of the playwright. These images range from Shakespeare as the "Grand Old Man of Literature" to the portrayal of him as a totally tragic poet. Wilson's own conception, based upon a study of the plays and the few available biographical facts, presents Shakespeare as an Elizabethan, a man involved in and molded by his own time in history.

When F. R. Leavis wrote **"New Bearings in English Poetry"** (Ann Arbor, $1.85) in 1932, his essay on modern poetry was a statement of the New Criticism. Then, Ezra Pound, T. S. Eliot, and Gerard Manley Hopkins appeared to him to "represent a decisive re-ordering of the tradition of English Poetry" and in his new notes for this edition Leavis declares that he has found no reason to alter his opinion. Leavis is again represented in paperback with an essay on Shelley included in **"English Romantic Poets"** (Oxford-Galaxy, $2.65), edited by M. H. Abrams, a professor of English at Cornell. Three general essays on the nineteenth century are followed by criticism of individual poets written by distinguished critics: Cleanth Brooks on Keats, Carlos Baker on Wordsworth, T. S. Eliot on Byron.

"He attended to the craft of sound . . . with a man's interests in the muscle, sinew, and the nerve of a poem," writes Mark Van Doren in **"John Dryden"** (Indiana, $1.75). Van Doren's study is a balanced appreciation of the seventeenth-century poet, taking into account somewhat regretfully that Dryden no longer holds the critical favor he once commanded.

In his book **"Age of Surrealism"** (Indiana, $1.50), Wallace Fowlie traces the origins of surrealism, discusses its exponents during the vigorous years

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between 1919-1939, and considers the varying effects of the movement in art, the theatre, poetry. Yet this "adventure of hope," says Fowlie, is not yet over, and in a provocative section he describes the subtle influences of surrealism on contemporary culture.

PHILOSOPHY

Nearly thirty years ago John Dewey in **"A Common Faith"** (Yale University Press, 95¢), wrote, "Never before in history has mankind been so much of two minds, so divided into two camps as it is today." The "two camps" consisted of those who felt the necessity for a supernatural being and those who argued that new scientific understanding discredited supernaturalism. In his essays, Dewey defines what is essential beneath the mystical trappings and relates it to scientific knowledge.

Both Paul Tillich's **"Love, Power, and Justice"** (Oxford, 95¢) and Charles L. Stevenson's **"Ethics and Language"** (Yale University Press, $1.75) are concerned with careful delineation of terms, ridding words of inexact meanings and their acquired veneer of sentimentality, Stevenson's book attempts to clarify the meaning of ethics through the use of logic, while Tillich goes on to explore the varied relationships in which the words love, power, justice have significance. More scholarly than either of these two inquiries into ethics is Gustav Bergmann's **"Meaning and Existence"** (University of Wisconsin, $1.75), an exposition of logical positivism by a former member of the Vienna Circle of philosophers.

HISTORY

Oxford University Press has inaugurated a new series which consists of anthologies of writings important in history and political science. The first four titles, "Readings in American Democracy," "Readings in Russian Foreign Policy," "Readings in American Foreign Policy," and "Readings in World Politics," include essays expressing many diverse views on the same subject. In **"Readings in American Democracy"** ($2.25), edited by Gerald Stourzh and Ralph Lerner, Alexis de Tocqueville and George F. Kennan write on freedom, Thomas Jefferson and H. L. Mencken on the will of the people, while Thomas Paine and Carlos P. Romulo voice their opinions on international relations. These volumes should provide ample material for lively classroom discussion.

Two paperbacks in the field of American history will be welcomed by students of the American colonial period. **"The History of Political Parties in the Province of New York, 1760-1776"** (University of Wisconsin Press, $1.95) was written by Carl Lotus Becker in 1909 as his doctoral thesis. Notwithstanding, it is readable and more general in scope than its title would suggest. In his foreword to this paperback edition, Arthur M. Schlesinger writes, "In research method as well as in content, objectivity, and interpretation, it is a model of what a work of historical scholarship should always strive to be." The University of Wisconsin has also published George T. Hunt's **"The Wars of the Iroquois"** ($1.65), which is a scholarly study of intertribal relationships and an important book, too, for those interested in American history.

Robert Livingston Schuyler's **"Frederic William Maitland: Historian"** (University of California, $1.50), includes excerpts from the writings of one of England's most famous legal historians. Maitland taught for many years at Cambridge, where George Macaulay Trevelyan was his devoted student. An authority on the history of common law, he was interested in any aspect of history—social, political, religious—which shed light on the founding and development of legal institutions.

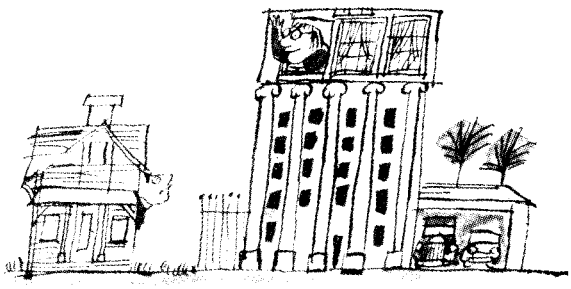
THE SCIENCES

A new science library has been issued in paperback at $1.95 each by the University of Michigan Press. Authoritative, generally well-written, the books are intended for the layman as well as for the science student. Some, like **"The Stars,"** by W. Kruse and W. Dieckvoss, require a scientific knowledge, while others need no previous familiarity with the subject. Wilhelm Goetsch's **"The Ants"** contains enough information to transform the most uninformed reader into an amateur myrmecologist. Its account of the complexities of ant civilization makes fascinating reading. Adolf Portmann's **"Animal Camouflage"** outlines the various methods of disguise which creatures use for survival, such as the rapid change in color and shape. Photographs show weevils resembling lichen and butterflies that look like flowers, while the text explains these workings of nature. Other titles in the series: **"The Sun,"** by Karl Kiepenheuer; **"The Senses,"** by Wolfgang von Buddenbrock; **"Ebb and Flow,"** by Albert Defant; **"Light,"** by Eduard Ruechardt; **"Planet Earth,"** by Karl Stumpff; **"Virus,"** by Wolfgard Weidel; **"The Birds,"** by Oskar and Katharina Heinroth.

In **"Doubt and Certainty in Science"** (Oxford-Galaxy, $1.50), J. Z. Young, a professor of anatomy at London's University College, analyzes the structure of the brain and how it functions. Beginning with examples of an octopus responding to electric shock, Young goes on to discuss the most complex processes of human thoughts.

Gordon W. Allport, the well-known psychologist at Harvard, delivered the Terry lectures at Yale in 1954. These talks are now collected into a book entitled **"Becoming"** (Yale University Press, 95¢), in which Dr. Allport outlines the growth of personality. Emphasizing throughout "a knowledge of our own uniqueness," he discusses human development in terms of inborn dispositions and individual values.

IF IT ISN'T TOO LATE, all Presidential aspirants should read Edward Sorel's handy guidebook, **"How to Be President"** (Grove, $1). After reminding the reader that "every American boy can be President," he advances thirty-eight rules guaranteed to lead directly to the White House.



"Marry the girl next door."

"Have good press relations."

"Join a conservative law firm."

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What Do We Do When We Are Wrong?

AN UNEASINESS is settling over America. It goes deep down. There is a feeling that we are undergoing a moral shrinkage in the eyes of the world community. The bigness of our history seems to have been interrupted. The large image of America created by our past seems less clear than it was only a short while ago. And we are sensing a mood of disconnection—disconnection between what we stand for and what we do; disconnection between ourselves as individuals and those who speak and act for us as a nation.

It is natural for Americans to think of their country as a prime source of stability and responsibility in the world. We have traditionally interposed ourselves against hotheads and bullies in the international arena. We have denounced aggressors, instituted action to stamp out brush fires, and called for a code of responsible behavior for nations.

Only three years ago, in fact, the President dissociated the United States from the action of Great Britain and France in the attack on Suez. He properly declared that the United States could not observe a double standard in its foreign policy. We could not approve in our friends that which we denounced in our foes. World law meant obligations binding on all. This was the position we took when we went before the United Nations and supported the resolution against our friends.

Another question of right and wrong has now come up—but this time we ourselves are wrong. We dispatched jet planes on military reconnaissance over Russian territory. In doing so, we took appalling risks. The main danger of nuclear war today comes not from a definite policy by any nation to launch such a war, but from an act of carelessness or a hideous miscalculation. An alien military reconnaissance plane taking photographs over any country—whether the Soviet Union or the United States or Great Britain or Pakistan or India or whatever—is a specific and volatile act of provocation that could ignite the war fuses. Our armed forces are constantly monitoring their radar screens and are prepared immediately to send jet planes in the direction of the Soviet Union if we should see any possibly hostile object. Thus, precisely the same violation we committed, if carried on against us, would trigger our swiftest retaliatory measures.

In any case, the plane incident is at the opposite end from the code of responsible international behavior and world law advocated by the President and the Secretary of State. It creates a strange atmosphere for a meeting of heads of government called for the purpose of reducing world tensions It gives world Communism its biggest propaganda boost in many years. It puts us in a harsh and damaging light before the world's peoples, whose good will and respect are more vital to our security than any reconnaissance photographs or even stockpiles of nuclear bombs.

Only a week ago the President sought to dramatize for the nation the importance of maintaining a human fund of good will and respect, in connection with his proposals for economic aid. But we can't place a high value on world opinion about our economic policies and then disregard that same world opinion about our military policies.

Just as disturbing as the incident itself was the manner of our response. When it was announced that an American plane had been shot down, we made a false explanation that the plane had wandered off its course, and that the pilot had perhaps been in a daze. (If this statement had been true, consider its implications alongside the recent proposal by American military officials to keep hundreds of bombers in the air on a round-the-clock basis, fully loaded with nuclear explosives and within ready striking distance of the Soviet Union.)

Meanwhile, by way of compounding the damage, several Washington sources were quoted as saying that our only mistake was that we were caught. This is a curious definition of morality to come from a capital that only recently was making headlines with its investigation of rigged TV quiz shows. An equally astounding comment was that, if only the pilot had chosen to go down with his ship, instead of bailing out, the United States might have been spared the embarrassment represented by the Soviet ability actually to produce the captain of the American plane. In other words, we are now calling on our soldiers to give their lives, not to serve our honor or our freedom, but to spare us the indignity of being caught in a lie.

In any event, the sense of fright and

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shock felt by the world over the incident was not allayed when it was demonstrated that the initial American explanation was untrue. In this connection, one thing is clear: the American people have not given leave to their government or any branch thereof to speak falsely in our name or make us look like fools.

Most serious of all is the later statement that the reconnaissance one thousand miles inside the Soviet Union was carried out without knowledge of the White House or the State Department. What it means is that not all the major decisions having to do with war and peace are being made by those who are constitutionally entrusted with the responsibility. It means that the military has arrogated to itself powers intended for the President and the Congress.

No one doubts that the American military was attempting to serve the national security as it sees it. The location of our missile bases is a matter of common knowledge. We live in an open society. But very little is known about the Soviet bases. And there is the fear of surprise attack. It was for the purpose of reducing this danger, it is now officially stated, that the reconnaissance flights were authorized.

The danger, however, of a surprise attack against us may proceed more out of jitters caused by high-flying planes where they shouldn't be than by inadequate intelligence. Moreover, if we are really serious about wanting to reduce or eliminate the danger of a Soviet surprise attack, we should vigorously pursue the new Soviet offer to disarm. Instead of locating Soviet rocket sites, we ought to be locating the true nature of the Soviet intentions. At long last the Soviet claims it is now willing to accept inspection and controls as part of a comprehensive disarmament plan.

If we can get the Soviet to give up its capacity to wage surprise attacks, this will contribute much more to our security than a gallery of photographs showing every military installation in the Soviet Union. And if the Soviet offer to submit to controls is just a propaganda maneuver, it will be easy enough for us to unmask it as such. We can make counterproposals to give the United Nations the specific machinery for carrying out a program of effective disarmament under *enforceable safeguards.*

Let's test the policies of the Russians and not their tempers.

Here we get to the heart of the matter. The Atomic Energy Commission and certain military officials have made it clear that they are opposed to any program of disarmament—*even if we could get the Russians to agree to everything we asked.* One thing is certain, however. We are not going to get others to submit to controls and turn in their hardware unless we are prepared to do the same.

The result is an American policy of uncertainty and drift. The President speaks on a plane of important principle; but major parts of the government go off in entirely different directions and act in violation of those principles.

Hence, the present feeling of uneasiness in the nation, the feeling that things are going against the American grain. For when we lose ground in world opinion, we lose vital security. What does a nation do when it is wrong? The answer need not be obscure. We can admit it and face up to it. We can act promptly and resolutely to guard against a recurrence. And we can do the things that can restore both our pride and our station in the world.

We can identify ourselves mightily with the big ideas that are directed to the control of force in the world, and not with the exercise of force. Ideas calling for a United Nations with the responsible powers of world law. Ideas concerned with the development of the world's resources for a more productive and healthier human commonwealth. Ideas that serve freedom by dramatizing the moral imagination of free men.

—N. C.

Not Even A Bridge

By Judson Jerome

ACROSS the creek—you cannot see from here—
but where those oaks hump over, huddling their
summertime mysteries, a house, barn, sheds
spread all in darkness, grassless, in brown decay.
On this side trees never attain such size—
and we have roads and fields and sun.
It may
have been disease. More likely hunger. I
forget what people used to say.
Once, as
a boy, I came down off that mountain, carrying
squirrels, alone, and stepped into their clearing
as into a cave. A chill was in the air.
A hen muttered and ran into the barn.
A loose gate ached to silence. Silence, save
for the growling of the creek, and darkness, save
for scattered coins of sun in the brown, dry silence.
The house hunched still, the barn-lot bare, but by
the well a man stood, gaunt, arrested, his
dark hand on the white bare arm of his little girl,
both of them staring.
I, of course, said hi.
From somewhere a hound gruffed greeting.
When
I left perhaps they moved; if they had been speaking,
perhaps they spoke again.
Oh, we fished up
and down, hunted the hills and saw them seldom.
They never returned our wave—such hate—or fear—
or skittish as chipmunks they would stand on the bank
and back into the brush if we drew near.

And then they were gone: their stock, their chickens, gone;
their building no more silent than before.
Kids played there, some, but ghosts were in the air—
and snakes and spiders under boards.

So queer—
that people tried to live so long and hard
with nothing but each other: no cultivation,
that I ever saw, no crops, no trips to the store,
as though a family were a cage—or world—
not even a bridge to get from there to here.

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LETTERS TO THE EDITOR

IF THE SHOE FITS . . .

I AM CERTAINLY not an expert on farriery or the anatomy of centaurs, but doesn't the cartoon on page 39 of your April 30 issue show the shoe being nailed on the chess-playing centaur backwards?

JAMES E. AGENBROAD.

New Brunswick, N. J.

EDITOR'S NOTE: *Yes; but the centaur was so busy trying to check his opponent that he never noticed it.*

WHAT'S IN A SYMBOL?

I USUALLY FIND your movie reviews quite intelligent, but after seeing "The Fugitive Kind" I must object to the shabby review of this fine motion picture offered by Hollis Alpert [*SR*, April 23]. Did he really see the film? If so, how can he be so off-base as to call the performances "dreary" and "agonized"? I haven't seen such sensitive acting come out of Hollywood for a long time.

I'm afraid Mr. Alpert, like so many other critics, is too much impressed by a foreign label on *anything*, no matter what the content. He completely missed the point of several symbols merely because of his squeamishness. I think he would be far happier eating cookies at a Walt Disney kiddie show.

GWEN MANSFIELD

West New York, N. J.

HOLLIS ALPERT'S analytical review of "The Fugitive Kind" was a thought-provoking evaluation of Tennessee Williams, a playwright who often confuses sensual savagery with sublime symbolism.

JOSEPH J. BAEHNER.

Philadelphia, Pa.

TV AND POLITICS

PRESIDENT OF CBS News Sig Mickelson's thesis that the candidate who has not "mastered the techniques of television is on his way out" [*SR*, April 16] is incomplete.

The advent of television and its tremendous costs are also spelling the demise of another type of candidate—the impecunious or uncommitted candidate. It is a most unfortunate phenomenon in American politics and government!

WES C. UHLMAN,
Representative, 32nd District.

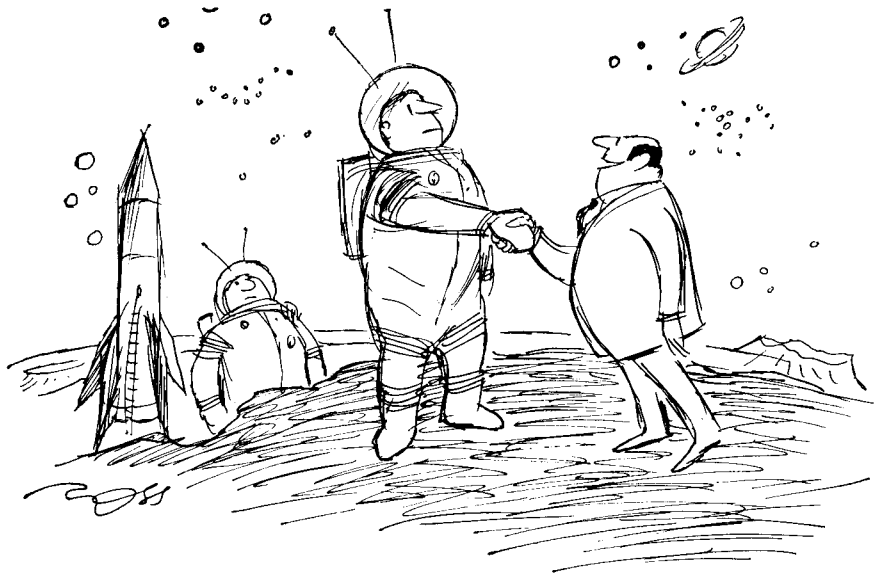
Seattle, Wash.

TOGETHERNESS

AS AN ADVERTISING copywriter as well as the son of the author, I enjoyed reading what Nicholas Samstag had to say in his review of my father's book, "On the Writing of Advertising" [*SR*, April 23]. However, I must take issue with—among other things—Mr. Samstag's statement: "And is it any surprise to learn that Mr. Weir is the proud creator of that viscous word (but superb advertising neologism) 'togetherness.'" My father did not create the term. It was coined at the magazine and was brought to him when no one could get it airborne. He equated it with the surge to the suburbs and the new way of life that emerged there. The term, of course, later came to mean almost anything anybody—including Mr. Samstag—decided it should mean, at which point it was dropped.

ANTHONY WEIR.

New York, N. Y.



"My name's Crater—Judge Crater."

THE RELIGIOUS ISSUE

I AM OVERJOYED at what appears to me to be the first articulate complaint against the reporting of the religious aspect of the Presidential election race, contained in Theodore H. White's PERSPECTIVE/1960 [*SR*, April 23]. It is about time.

There is something very curious about human nature in general, and one facet is the intense desire of people to watch a fight. It is my firm opinion that the stirring up of a religious fight in the election race on the part of both the TV people and the newspapers is an extremely dangerous thing to do. . . . I say that the religious fight is a myth, that it doesn't really exist in the proportions the TV and newspapers indicate, and that to keep on harping on the religious issue in this election is dangerous for the nation.

People of different faiths have lived side by side for almost the entire history of this country without any serious problem. Obviously a man's faith is known to his neighbor, or his lack of one. But regardless of what it is, by and large our people have understood that to create a division along religious lines within even so small a unit as the local neighborhood or street is a dangerous thing to do.

The dangerous thing about promoting a religious fight, aside from the fact that it caters to an instinct which is not one of man's nobler instincts, is that by the very nature of a fight the watchers are almost compelled to take sides.

Mr. White observes that truthful reporting and wisdom are not always synonymous. He is, it seems to me, absolutely right. . . .

WILLIAM L. MAIER.

Webster, N. Y.

FOUNDER'S DAY

THE WRITER'S CONFERENCE in the Rocky Mountains was not founded by Edward Davison, as Gorham Munson states [*SR*, April 30]. It was founded in 1930 by Walter M. Campbell, now retired and living in Boulder. Campbell must be credited with having the courage and vision to initiate the conference and with nursing it through its infancy against heavy obstacles. Ted Davison took over a going enterprise in 1936, after having served a year as Campbell's assistant.

CALVIN GRIEDER,
Professor of Education,
University of Colorado.

Boulder, Colo.

THE NEW LIBRARIAN

YOUR GUEST EDITORIAL for National Library week [*SR*, April 9] is dismal and dated. If intended as satire, it lacks merit and continuity.

One wonders what library Howard Mumford Jones visited. The cartoon species of librarian which he seeks to perpetuate is fast disappearing from the public library scene. Whether or not a librarian frequents nightclubs has no relation to his or her book-selection policies.

BARBARA MOORE.

Los Angeles, Calif.

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BROADWAY POSTSCRIPT

A Magickal Musickal!

ONE OF the happiest Off-Broadway events in a season that has been happier off of Broadway than on is the new lighter-than-air musical "**The Fantasticks.**" Using a plot suggested by Rostand's "Les Romantiques," author-lyricist Tom Jones and composer Harvey Schmidt have worked with a professional expertness equaling the best Broadway has to offer and with a degree of artistic taste that Broadway seldom attains any more.

"The Fantasticks" is a sophisticated story about innocence. It tells a childishly simple romance with an air of knowing at the same time its value and its absurdity. A boy and a girl, separated by a wall which their seemingly hostile parents have put up, fall in love. Their parents, who in reality want the match, now have the problem of finding a way in which their pretended objections can appear to be overcome. They hire some actors to stage an attempted rape in which the young man can gallantly rescue his sweetheart and put her parents in his debt.

Once these moonstruck escapades have come to the traditional happy end, the musical turns around and knocks the daylights out of it by following the couple through the ensuing sad period of disillusionment with the hard, unsheltered world. But this suffering drives the innocents back to a new appreciation of each other and their ability to pursue an uncomplicated happiness.

The songs are distinguished and delightful. There is a clever patter song of parental wisdom which advises that to manipulate children you must merely say "No," and which points out along the way, "Your daughter brings a young man home, says, 'Do you like him paw?' Just tell her he's a fool and you've got a son-in-law!" Another catalogues the varieties of rape to be enjoyed, of which my personal favorite is "the military rape done with drummers and a big brass band." And a third gets fun out of comparing the mixed pleasures of raising children with the surer ones of raising vegetables.

The show also contains three lovely ballads. The first, "Try to Remember a Day in September," provides a nostalgic frame for the entire proceedings. "Soon It's Gonna Rain" creates a delicate and breathless mood. But the best of all is "They Were You," which has a compelling insistence similar to that of "Mack, the Knife."

Under Word Baker's direction the performances manage the difficult but crucial task of being whimsically charming and at the same time steering clear of conscious cuteness. The actors seem rooted in the earth even though they are proliferating in high thin air. Jerry Orbach has a bit of the "Our Town" quality in his narration, but happily avoids unctuousness. Rita Gardner and Kenneth Nelson make an attractive pair of lovers and sing in appealing styles of their own. And Thomas Bruce as a moth-eaten actor who cannot resist misquoting a Shakespearean speech gives a riotous but subtle performance.

Director Word Baker has kept the whole volatile business shaped and precise without losing an iota of its fancy. A particularly memorable and effective touch was the oomph in the dark as the actors groped to take their places on the dark stage at the beginning of the second act. And how wonderful it is to see four performers imaginatively costumed by Ed Wittstein creating the impression of a full-scale dance extravaganza by simply whirling colored silks.

Given the benefit of such imagination and care, "The Fantasticks" emerges as the freshest and best new Off-Broadway musical since "The King and the Duke."

A SECOND Off-Broadway musical, "**Ernest in Love**" (based on Oscar Wilde's "The Importance of Being Earnest"), makes a quite entertaining if somewhat less distinguished evening. The entertainment that is aroused at the Gramercy Arts Theatre owes more to its neat performances of the Wilde dialogue than it does to its musical innovations. Not that Anne Croswell and Lee Pockriss haven't written pleasant and clever songs for the occasion. They have, with one, "A Wicked Man," a standout. But somehow most of the fun happens when Leila Martin, Gerianne Raphael, John Irving, and Louis Edmonds are, under Harold Stone's authoritative direction, speaking rather than when they are singing. While the musicalization may be unnecessary frosting on this rich "Cake Oscar," it does tempt us to taste some familiar material again. —HENRY HEWES.

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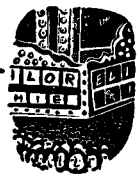

SR GOES TO THE MOVIES

To Hiroshima, With Love

WHAT IS seen first are the nude torsos of a man and woman, locked in the embrace of love, and the voice we hear is that of the man. "You know nothing of Hiroshima," he says, softly and calmly. Then it is the woman's voice, as the camera gravely studies the patterns of light and shadow made by the lovers in their embrace. She tells what she knows of Hiroshima, what she has seen. She has seen the pictures and documentaries of the dead, the disfigured, the dying, the hopeless, all exposed in that one blinding instance to 10,000 degrees of searing heat. She has seen the new city built from the cinders of the old, and she has seen the reminders of what happened on that day in 1945, the carefully preserved remnants in a museum built in contemporary geometric patterns of glass and steel. This we see, too, as we hear the voice of the woman walking, in her mind's eye, through Hiroshima.

"Still," the voice of the man interrupts, "you know nothing of Hiroshima."

The woman tells him more of what she has seen, and it is terrible, but the man knows more, for his family perished in Hiroshima. He was a soldier at the time, and now he is an architect, his family away in the country, and there has been a night of love with a French woman who was twenty at the time of Hiroshima, and who lived then in Nevers, France. The woman, we learn, is an actress, and she is there to make a film about peace. "Why not?" she asks. If films can be made to sell soap, why not peace? There is one more day of work for her, and then, the next morning, she must leave for Paris, where she has a home, a husband, children.

Thus we have learned that the man is Japanese, the woman French, that their brief encounter is hopeless, and that both are affected, but in different ways, by Hiroshima. And from this beginning the story of **"Hiroshima, Mon Amour"** unravels in measured cadences, the story told through the sensitive camera, the voices of the woman and the man, through the music of the sound track, and through the faces and gestures of the principal actors, Emmanuele Riva and Eiji Okada, neither of whom we have seen in films before. Guiding this strange and remarkable story is the most accomplished of the new French directors, Alain Resnais, who in his first feature film has made what is undoubtedly a masterpiece.

"Tell me about Nevers, France," says the Japanese lover. And we learn what has happened to the woman in Nevers, about her love for a German soldier during the Occupation, about his subsequent death, her clasping his warm body in her arms while his life ebbs away, and never becoming aware of that exact instant between his life and his death. The girl was twenty, it was her first love, and she then faced shame, and disgrace, the shaving of her head, the madness that came afterward, her incarceration in the cellar of her house so that her parents would not be further shamed by her screams, and her longing for the dead German lover.

The past blends with the ebbing of her last day in Hiroshima. The filming of the peace documentary finishes with a parade of extras carrying anti-bomb placards; the parade is suddenly joined by bystanders, who also are against bombs a thousand times more powerful than the one of Hiroshima, and the lovers find each other again, to explore the past, since the present holds so little for them. The hysteria of the woman grows as she relives the early love affair, as she suffers through the guilt that has become the conscience of the mature woman, and the Japanese architect realizes he has become identified in her tortured memory with the dead German.

The Japanese, in an abasement of pride, of jealous desire for possession, asks if she has told the story of Nevers to anyone else, this most exquisite and painful secret of her life, and is ridiculously, joyfully grateful to be her confessor, her "second impossible love." The complexities of the intense, brief relationship are explored further, and as past merges with present, as the time shifts, the film seeks many levels, the telling becomes passionate, mythlike, until what emerges is the universal anguish and poignance of two lovers imprisoned in the vastness of their time, affected by what happens to each other, and to everyone. The film ends with their last embrace; she must leave for the airport. There is no good-bye. She says to him, with love in her voice, "Hiroshima." And his reply to her is "Nevers—France."

Emmanuele Riva and Eiji Okada—partners in mysteries and miracles.

NO more genuinely moving motion picture has emerged in years; none has ever been made in quite this way before. If the less than ninety minutes of the film seem longer, it is not through any lack of technique, but because mysteries and miracles have been worked with time. It is the shock of the events of the story, the deep involvement with the principals, that perhaps causes the sense of an extended duration. The viewer, too, moves backward in time, lives through his own past identification with Hiroshima, considers his own feelings toward the affair in Nevers, the encounter in the new city of Hiroshima. If "Hiroshima, Mon Amour" is not an outright pacifist film, it is pervaded by a profoundly pacifist feeling, for the individual German soldier no longer seems the enemy he once was, nor does the Japanese of the present. Time changes the perspective. The hated dead can now be mourned. What is to be hated now are the blistering forces that sear and destroy life, that collect individual human lives into ranks of enemies.

It then becomes difficult to detail and outline the entire story of "Hiroshima, Mon Amour." It is not simply a love story, it is not a document, or a plea for peace. It is a creative work, lovingly, poetically written by the French novelist Marguerite Duras, conceived cinematically by Alain Resnais, acted with purity by a French actress and a Japanese actor. It is, of course, a work of enormous dignity, a landmark in motion pictures.

A word about Resnais. While "Hiroshima, Mon Amour" is his first feature film, he is by no means a "new" director, nor is he, strictly speaking, a member of the French new wave group. He has directed shorts for ten years and won an Academy Award with his "Van Gogh." Resnais is thirty-seven, and the five years he spent as a film editor would seem to account for the editing techniques so strikingly evident in "Hiroshima, Mon Amour."—HOLLIS ALPERT.

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BOOKED FOR TRAVEL

RETURN TO RUSSIA—III. Peter's Port

THE Red Arrow flashes out of Moscow every night at five minutes past midnight and begins its all-night ride to Leningrad, Peter's window on Europe built on the marshlands in 1703. I was aboard it the other spring evening when it went winging as usual over the 380 miles of straight, undeviating track that separates Russia's classical, cultural port from its inland political capital at Moscow.

As in all modes of transport in the classless Soviet society, there are several classes of travel on the Red Arrow. Here they are called, in ascending order of comfort and cost, hard, soft, and international. The international car, in which I found myself installed, was divided into private compartments for two, each opening on a corridor which ran the length of the port side. The upper and lower berths in each roomette, as we call them, were made up so the reclining passenger rides parallel to the ties. In between each two compartments is a share washroom with sink and portable shower head, but the rest of the plumbing is at the end of the car.

The Red Arrow, the fastest and most comfortable train in the Soviet Union, carries neither bar nor club car, but a hustling lady wrapped in a head shawl works the compartments with sandwiches, Armenian brandy, biscuits, and mineral water. A porter tends a samovar at the end of each car and steaming tea is available night or day. In the morning, basket and babushka are back, this time with caviar sandwiches embroidered with lumps of butter, and it occurred to me at the time that if you insist on having eggs for breakfast this is about as novel a way as one can have them served.

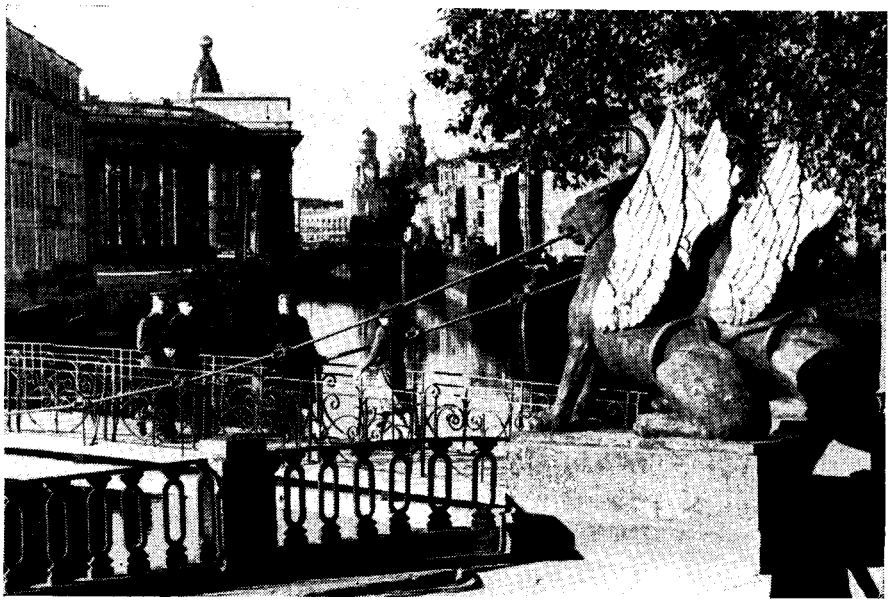
Leningrad is a sophisticated city and it has been combed by thousands of tourists since the curtain first parted five years or so ago. Still, the arrival of the small American party of which I was a member was enough to stop pedestrian traffic in front of the railroad station the morning we arrived. In front of the Europa Hotel, to which we were assigned, an enormous crowd was gathered around some central object of fascination which, after insinuating myself through the mob, I discovered to be a 1959 Cadillac sedan.

The Europa, an ancient but sturdy palace held over, like almost everything else in Leningrad, from czarist days, proved dreary by day but almost startlingly gay by night. Its main dining room echoed to a variety of Italian and French love songs and American jazz until one in the morning, or an hour and a half after the famed National in Moscow stops the music. There were evidences of a Russian jet set, with young males in Presleyan sideburns wearing their clinging partners like horse collars. It was a stunning comparison to a well-chronicled night back in 1955 when some of the American cast of "Porgy and Bess," playing in town at the time, walked into the Astoria's dining room, found it such a glum wasteland of boredom and repression that they fetched their instruments and proceeded to galvanize Russians, visiting Chinese, and themselves with a historic jam session.

By fortuitous but agreeable circumstance I had arrived in Leningrad from Helsinki on my first trip to the Soviet Union while the "Porgy and Bess" cast was captivating the city. In those last days of 1955, Leningrad, the first Russian city I had ever seen, was caked in snow and blue with cold, the perfect image of the Russian winter. I saw Leningrad from the inside, where it was warm, tramping the endless exhibit halls of the Hermitage and the incredible displays at the antireligious museum in the Kazan Cathedral. When I came this year in the thaw of spring, only the ice fishermen, still perched on their stools in the Gulf of Finland, were a reminder of the bitter winter. The Neva was blue and flowing and sailors and lovers strolled its muddy embankments. The Museum of Lomonosov reflected its giddy green and white façade in the waters. Next door stood the Stock Exchange, reflecting only the changing times. It is now a naval museum. Farther down the river is the red and white Menshikov palace, built in 1710, and the red and white University of Leningrad building, not to mention the green and white Hermitage, once the Winter Palace. Soon would come the white nights, shining from May through June with the fanciful buildings gleaming bright and clear deep into the northern night.

ACROSS the Neva, the spire of the Peter and Paul Fortress rose against the blue spring sky like a golden needle, marking the beginnings of this city which Peter the Great built on 101 islands in the delta of the river. The city's birth is measured from the laying of the foundation of the fortress, May 16, 1703. Built to defend the settlement from the Swedes, it became an infamous prison, sometimes called the Bastille of Russia. Its first prisoner was Peter's own son who, on father's order, was executed for plotting to seize the throne. Thereafter came a string of famed prisoners through the centuries, among them Lenin's own brother, Maxim Gorky, Dostoievski, and finally the members of Kerensky's ill-fated interim government, taken in the siege of the Winter Palace. Kerensky himself escaped in women's clothes, ultimately made his way to America, and taught in California.

With its broad avenues, its decorative bridges, and its heroic statues, Len-



—*Sovfoto*

Leningrad's bridge over the Griboyedov Canal—not the usual depressing mishmash of makeshift and Orientalia.

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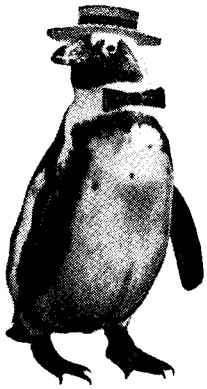

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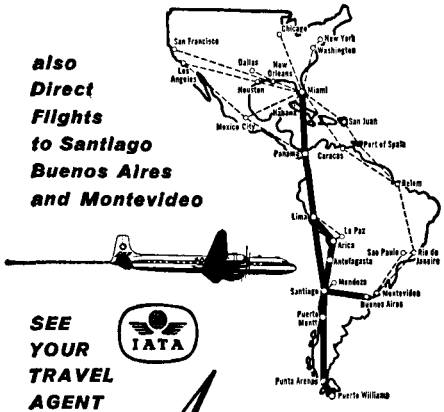

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ingrad more than any other Soviet city resembles a cultivated city of Europe rather than the usual depressing mishmash of makeshift and Orientalia replete with boiler-plate statues of the late leaders, and the new fussy-and-functional architecture that characterizes the Russian metropolis. The symbol of the city is the statue of Peter in Decembrists' Square, once known as Senate Square. The Decembrists were 2,000 soldiers of the czar's guard who tried, as early as 1825, to overthrow the royal government. Peter in toga rides his horse on a wave of granite which symbolizes his reach for the sea. A snake is coiled at the horse's hoofs, a symbol of all his difficulties in founding St. Petersburg. The statue bears an inscription from Catherine the Great, who put it up, to Peter the Great. From the statue came a Pushkin poem, and from the poem a ballet, and from all of them a municipal trademark.

WHEN Peter moved the capital to Leningrad, the czars began to build cathedrals. Royalty was baptized in St. Isaac's, a beautiful building behind Peter's statue; they were married in the Kazan Cathedral (but crowned in the Archangelsky inside the Kremlin). St. Isaac's and the Kazan both became museums in 1932. Kazan, whose colonnades rather resemble Bernini's work at St. Peter's, is called, according to the official Soviet "Short Guide to Leningrad," the "Museum of the History of Religion and Atheism of the Academy of Sciences of the USSR." Tourists generally refer to it as the "antireligious museum." Some Intourist interpreters who accede to travelers' desire to see it have been known to refuse to translate some of the lurid descriptions. Included in the current exhibit are photographs of an American army helicopter being blessed by the Pope, tanks in Portugal being blessed by the local bishop, and a picture of the son of the late Secretary Dulles with the notation that he is a Jesuit and lives in Rome. "The main purpose of the Jesuits," says a further explanation, "is to spy and to follow people and to torture them."

To further discredit Catholicism, a map shows all the churches which allege to have relics of St. John the Baptist, with the wry recapitulation that he has six heads, nine arms, four shoulders, four legs, and seven tombs. Copernicus is revered because he "freed the natural sciences from religion." And the Spanish Inquisition is remembered with a case of articles of torture, including a helmet with a long nozzle that provided a good whiff of food to a prisoner who was being starved to death.

In the broad daylight, a refreshment from the dismal corridors with their depressing exhibits, crowds sauntered along the Nevsky Prospekt. In the shop windows were embroidered blouses from the Ukraine, enameled vases and jam spoons, handsome and expensive. In the gastronomes, eggs were selling at ten cents apiece if you figured them at the tourist rate of ten rubles to the dollar, but the Russians themselves insist that the exchange is four to the dollar, which would make them a quarter each, or three dollars a dozen. An average wage for the Leningrad worker is 900 rubles a month. Youngsters were sliding down the marble incline at the back entrance to the Hermitage, where eight enormous marble figures hold up the portico. Few of them were doubtless aware that they played on what was once Millionaires' Street. At the end of it is Orlov's Palace, which Catherine the Great built of thirty-two kinds of marble for one of the most celebrated of her assorted lovers.

There was nary a car crossing the great Palace Square, which was like the Place de la Concorde leveled of all monuments and clear of all vehicular traffic. A few passers-by, travelers from distant lands and other republics, stopped to have their pictures taken. Perhaps the more imaginative among them could conjure up a vision of the Bloody Sunday in 1905 when the czar's guards fired on a workers' procession here, or the October days in 1917 when the armed uprising, triggered by a shot from the cruiser *Aurora* in the Neva, became a victorious revolution proclaimed in this square. The *Aurora* is still in the Neva, a permanent floating memorial. Soldiers of the Red Army, working off the winter fat, were being raced past it in never-ending relays the other day, their heavy boots clattering on the cobbles. But Leningrad youngsters were less interested in them than in the coveys of American tourists being brought to the *Aurora*'s dock by the obedient guides of Intourist. Chewing gum and pencils were, here as in Moscow, high on the priority list of the youthful traders, but as always, bright pennies and matches would do. Pockets empty, but lapels glistening with Russian pins, I drove back to the hotel, flopped on the bed which was enclosed in red draperies that could be dropped at will, like the beds preferred by counts in the chateaux of the Loire. I turned on the little transistor radio I had brought with me and was rather startled to hear a shaky Soviet tenor singing, "Jus' walkink down the street, thinkink how we met." A piano clanked along dutifully in the background. —HORACE SUTTON.

This is the last in a series of three articles on a visit to the Soviet Union.

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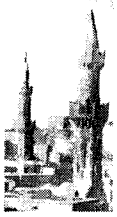

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—Sergeant Cuff.

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POETRY

Four New Voices in Verse

***"Saint Judas," by James Wright** (56 pp.), **"Light and Dark," by Barbara Howes** (78 pp.), **"A Dream of Governors," by Louis Simpson** (87 pp.), and **"Apples from Shinar," by Hyam Plutzik** (all published by Wesleyan University Press. Cloth, $3; paper, $1.65), are the works of four young poets which mark the inauguration of another new series of poetry publications. Winfield Townley Scott, the author of "Mr. Whittier and Other Poems," often comments on contemporary poetry for* SR.

By Winfield Townley Scott

GEORGE P. ELLIOTT, discussing a contemporary poem which he admired, cited it as the sort of thing apparently written "not because it was beautiful but because it was true." The comment may be applied to the poems of James Wright. With his first book, "The Green Wall"—the Yale Younger Poets Series' book two years ago — Wright stated that he wanted "to make the poems say something humanly important instead of just showing off with language." And now with his second, "Saint Judas," he says, "To me, poetry in this age is the art of stating and examining and evaluating truth."

I don't suppose this obviates that Frenchman's remark, so admired in the twentieth century, that "poetry is made with words"; nor that it altogether eludes the other much admired insistence that poetry is "a game"—if we take the technics of this or any art in the broadest sense of "play." Nonetheless Wright's intent is profoundly different from the dominant theories and practices of verse in this century: from, let's say, the Imagist era, the subsequent Pound-Eliot years, or the more recent Neo-Classic, academic schools of the abominable sestina and other filigree works. There was, in a way, fervent moral intent in the politically-minded poetry of the 1930s but that poetry grabbed all the wrong traditions and, as everyone knows, is mostly dead.

Not to be too academic about it, one may at least remark that James Wright's tradition extends back to such poets as George Crabbe and Wordsworth and, in our own times, as Wright himself has specified, may be found in Frost and Robinson; behind them importantly, I would add, Hardy, that almost secretly favorite poet of so many later poets as different from each other as Dylan Thomas and Robert Penn Warren. The danger of the tradition is banality, which young Mr. Wright does not always escape, bringing more solemnly weighted tone to the presented situation than it appears to bear. The glory of the tradition—and Wright shows exciting promise in it—is a poetry that moves us deeply through (what seems, at any rate) the simplest, most direct language; and that is, let us remember, at its most intense pitch of intellect and emotion, the greatest poetry in English.

I am not postponing James Wright but really talking about him all this time, for he represents ably the tradition he avows. His poems are of human sorrows, fears, and losses, of human loves, of the ugliness and pain in human guilt. These are indeed moral poems but they are not moralizing poems; they are nearer to Robinson than to Frost. It amazes me how Wright, though the voice and vocabulary are his own, can employ freshly the Robinson syntax:

Sorry for him or any man
Who lost his labored wealth to thieves,
Today I mourn him, as I can,
By leaving in their golden leaves
Some luscious apples overhead.
Now may my abstinence restore
Peace to the orchard and the dead.
We shall not nag them any more.

This by no means wholly typifies Wright: he has other tones. As Robinson himself remarked, "Nine-tenths of poetry is *how* it's done"—a good reminder when we discuss the moral intent of poetry. And Wright shows a fine, imaginative use of language—as in the beautiful poem "Evening"—as well as a probing seriousness into what-it-all-means.

His book, "Saint Judas," is one of the four titles with which Wesleyan University Press has launched a praiseworthy publication of poetry, in well-made, attractive volumes.

Barbara Howes's "Light and Dark" forwards an already notable lyric talent, which is far from vacant of mind. At times she is slight, at times less subtle as to her point than one could wish. But her best poems, and this new collection has a lot of them, have the well-controlled character of reticent understatement. Taking off from a nudist colony into a discussion of love, Miss Howes happens to provide a description of her own poetry:

. . . Well-tailored love

Not only demonstrates but hides,
Not only lodges with variety
But will keep private its dark bed.

She is a poet of blood and passion no less than a poet, at times, of cool observation. She can give lessons in gracefully turning upon a conceit, in deft (not mawkish) employment of the feminine or domestic note; and she can carry such grace to the deeper, more

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significant chords of such admirable poetry as "The Undersea Farmer."

Louis Simpson's "A Dream of Governors" seems to break in half—the first half dazzling with its wit and finish, the second mostly the ineffective gropings of a young poet. There are among the latter pages two or three love poems which can go happily with the best of the beginning, but his war-narrative poem, "The Runner," is prosily written in the dullest way and the short war poems flat almost as badly.

In view of his best performances this is strange unless we assume that Simpson's real talent flowers not in high seriousness but in a high type of light verse. He can be trenchant: "And grave by grave we civilize the ground"; he can be memorably depressant, as in the poem "The Boarder"; he can be impudently gay: "The planets and the speeding stars / Arrive like little foreign cars." He loves to spin his best poems through time and space, and he exercises in the contrast of weighted words and light touch a most ingratiating, wise humor.

Hyam Plutzik evokes a beautiful tree-river-universe image in a poem entitled "Trio for Two Voices and a Woodwind"; in another poem he notes, pungently, the autumnal "Apple-smell, stubble-reek, pumpkin-vinegar." Yet much of his book, "Apples from Shinar" (this is his second collection), suffers from what I can only call, however inadequately, a too obvious taking of thought. The deliberations show through—a fatality in poetry—and they give these poems an earnest, humorless, arbitrary heaviness which is perfectly unexciting. Whether Plutzik is enlarging "Hamlet" or recording comments on our days and times he comes through as a talking, not a feeling, poet. I wish he would heed his own advice to Nature: "Fewer cold subjects please."

Your Literary I. Q.

CONDUCTED BY JOHN T. WINTERICH

H_2O

Herewith a group of poetical citations each of which refers to a specific body of water (real, not imaginary). David M. Glixon of Ardsley, New York, asks you to assign the correct river, lake, harbor, gulf, bay, ocean, channel, sea, whatnot, to each citation. All is plain sailing on page 58.

1. By the rivers of Babylon, there we sat down, yea, we wept, when we remembered Zion.
2. The sea is calm tonight,
   The tide is full, the moon lies fair. . .
3. By the shores of Gitche Gumee,
   By the shining Big-Sea-Water.
4. The sun is warm, the sky is clear,
   The waves are dancing fast and bright.
5. The harpies of the shore shall pluck
   The eagle of the sea!
6. Water, water everywhere.
   Nor any drop to drink.
7. An' the dawn comes up like thunder outer China 'crost the Bay!
8. Before him not the ghost of shores;
   Before him only shoreless seas.
9. The river glideth at his own sweet will:
   Dear God! the very houses seem asleep.
10. Then along that riverbank
    A thousand miles
    Tattooed cannibals danced in files.
11. The mountains look on Marathon—
    And Marathon looks on the sea.
12. Flood-tide below me! I see you face to face!
    Clouds of the west . . . I see you also face to face.
13. Over the bright blue sea
    Comes Sir Joseph Porter, K.C.B.
14. By the rude bridge that arched the flood,
    Their flag to April's breeze unfurled.
15. The barge she sat in, like a burnish'd throne,
    Burn'd on the water.

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"Vicksburg: A People at War, 1860-1865," by Peter F. Walker *(University of North Carolina Press. 235 pp. $5), presents an extraordinary example of civilian courage. Among Allan Nevins's numerous works is "War for the Union."*

By Allan Nevins

WHEN the Civil War began, Winfield Scott believed that an amphibious force could be assembled at Cairo and driven straight down the Mississippi, garrisoning the river as it went. That dream of a rapid march did not completely fade until the Union forces encountered the Gibraltar of the Confederacy. Vicksburg, high on the Walnut Hills, protected on the northwest by the river, on the north by a web of bayous and swamps, and on the east by two parallel ridges, staged a heroic resistance which tens of thousands of tourists today find commemorated by a national military park and the towering Mississippi Monument.

More than the Civil War, however, is covered in Peter F. Walker's engaging descriptive work. Its early pages offer a realistic picture of the rowdy river town of gamblers, waggoners, flatboatmen, and other ring-tailed roarers that enterprising businessmen gradually made a center of order and culture. Some final touches depict too briefly the disorder and corruption of Reconstruction. Nevertheless the heart of the book deals with the war days.

Vicksburg had a fighting spirit. It never attained the opulence or the distinction in architecture, art, and libraries that ante-bellum Natchez, just down the river, boasted; but when its neighbors quailed, it leaned ferociously to war. When Sumter fell, six volunteer companies were already drilling in the streets. Before 1862 ended, the town had shown Farragut's ships that it was too much for any naval force, and had given Sherman's army a bloody repulse at Chickasaw Bluffs. The confidence of its defenders ran high. The surrender of New Orleans and Island No. 10 merely nerved them to reorganize their militia under a grocer-general and strengthen their fortifications. As 1863 advanced, Grant, after a number of false starts, saw that the only way to take the city was to pass south of it and seize it in the flank; he defeated Johnston and drove Pemberton inside the city's lines; and the most famous siege of the war began.

Mr. Walker tells how the people prepared for it by digging caves. A one-room cavern could be had for $20 in rebel money; a thick-roofed, several-

—*From "They Were There" (Crown).*

Lieutenant-General Winfield Scott with his staff colonels Henry Van Rensselaer, Geroge W. Cullom, and Schuyler Hamilton in a drawing by A. R. Maud.

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chambered hideout for $50. Dodging shells became the daily occupation of citizens who lived on mule meat and pea-meal bread. An epidemic of measles, a conflagration set by traitorous hands, and a dire shortage of water added to the miseries of the citizens. But the people would have held out after General Scarcity conquered Pemberton's ragged troops.

Students of military affairs will be disappointed that this book says so little about the strategy of the Vicksburg campaign or the tactics of the siege. But it gives us the fullest account of this memorable folk-resistance in print.

THE DAMAGED AND DEMEANED: Frederick Douglass, an abolitionist orator and journalist, was born into slavery. That was about 1817—"about" because a slave's birthday was not considered important to him. His mother was a Negro slave, from whom he was separated as an infant—his father a white man, probably his master. Until his early twenties he worked as a slave on Maryland plantations and in Baltimore. Then he escaped North.

In the 1840s Douglass was a speaker for the Massachusetts Anti-Slavery Society. In the Fifties he edited an anti-slavery weekly in Rochester, N. Y. Before his death in 1895 he had risen to become U. S. Minister to Haiti. For fifty years he was a symbol denying the allegation that Negroes were uneducable.

But "**Narrative of the Life of Frederick Douglass, An American Slave,**" edited by Benjamin Quarles (Belknap Press-Harvard, $3.50), which he wrote in the Massachusetts period, is about slavery and escape. It is a simple statement of harrowing incidents—of whippings that left women's naked backs running with blood, of the cold-blooded murder of an uppity slave, and of children's eating mush from a hog-type trough. If "Uncle Tom's Cabin" seems sensationalized, this has the damning authenticity of a sociologist's case study. And the volume, picked up as a possible mine of research, proved to be for this reviewer a fast, tightly-written narrative.

Fortunately, not all masters are cruel. One kind woman began to teach Fred to read. Her husband made her stop with the argument that a Negro would be discontented with his lot if he got education, but Douglass did go on to earn somehow on his own.

These problems of more than a century ago still have their echo. In Baltimore, Douglass was set upon by "poor whites" who feared that skilled Negroes would take their jobs—but in the North he could not get some jobs because whites would not work with Negroes. "The slightest manifestation of humanity toward a colored person," he wrote of the slave era, "was denounced as abolitionism, and that name subjected its bearer to frightful liabilities" (today the epithet would be "Communism," but the attitude is often the same).

Even the most cynical must concede that the Negro has moved far forward from Douglass's early days. Yet his book reminds us that "good" people, now as then, and not only in South Africa, can shockingly condone racial cruelty and indignity, and can be themselves damaged as much as those who are demeaned. —ROBERT ROOT.

Not Far

By Harold Witt

NOT far from friends, mid-picnic, the children and I
started upstream through sycamore and dark barked birch
where water on rocks made music, softly, like flutes
and strings, and arching branches were church,
gothic, leafily green, with lofts of birds.
Occasional pink leaves fell star by star from above
into this peace, and sometimes mottled and streaked
leaves fell at our feet, on our heads, in the water,
like comforting words.

We stopped by a root stream-water had polished smooth,
where eightlegged threads darted on pebbled pools.
Who led us beside the soothing psalm of the water,
my small boy joyful in the gully shadow,
to hunt black pollywogs with overrunning cups?
The slug we bent over accordioned toward what
to the delight of my daughter, and praising water
played suites by Bach downhill past the table prepared
by whoever it was.

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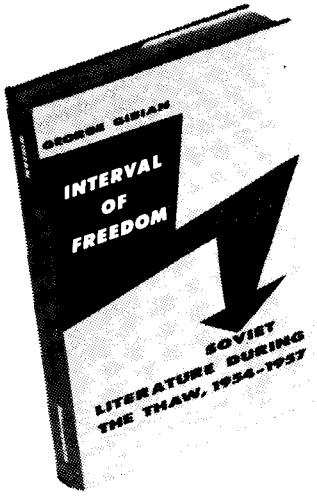

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The Scientific Spirit

POLITICALLY it has been demonstrated that a house divided against itself cannot stand. I affirm that it must also be true that a nation of a microscopically few scientists molding and altering people's lives, and a populace uncomprehending, superstitious and resistant to the novel ideas of the scientist while blandly accepting the technological fruits of those very ideas, likewise cannot endure. Somehow, and soon, mankind must become truly scientific in spirit and in endeavor. Otherwise we face oligarchy, and eventual collapse of our form of civilization, our way of life.

—From "Liberal Education in a Scientific Age," by Bentley Glass (Louisiana State University Press, $3).

No Time for Philosophy

THOSE who complain that our age is hostile to philosophy merely whistle in the dark. First, philosophy has not been the major intellectual concern of any age; it has always been hard pressed by the dominant nonphilosophical concern of the day; this concern has usually been mistaken for philosophy; the latter has usually been blamed for not being what it is not. For quite some time now psychology and, more generally, behavior science has been the dominant intellectual concern. A generation ago, under the influence of Dewey, they were in this country mistaken for philosophy. Instrumentalism is on the wane. Behavior science still dominates the American intellectual scene.

—From "Meaning and Existence," by Gustave Bergmann (University of Wisconsin Press, $6.50).

Document of Love

IT is possible that, told through the romantic haze of elderly recollection, Shaw colored his side of the story. Nevertheless, as he reminisced to [Hesketh] Pearson many years later, the legalistic Mrs. Besant finally drew up a formal contract in which she set down the terms on which the two of them were to live together as man and wife . . . and presented it for his signature. "Good God!" Shaw reported himself as exclaiming after reading the document. "This is worse than all the vows of all the churches on earth. I had rather be legally married to you ten times over." But Mrs. Besant already had a legal husband and would settle for nothing less than her contract. Shaw would not listen but only laughed. In despair she demanded her letters back. He collected what he could find and at an interview just before Christmas returned them to her. (Shaw's diary, however, records that he dropped them off at Avenue Road during a walk with Sidney Webb, but that Mrs. Besant was out.) At any rate, she thereafter, "produced a casket in which she kept all his letters, and, convulsed with suppressed tears, handed them to him. 'What! You won't even keep my letters!' he said. 'I don't want them.'"

—From "The First Five Lives of Annie Besant," by Arthur H. Nethercot (University of Chicago Press, $7.50).

Post-Revolutionary

WE live in the big white house on the hill that is quite distant in thoughts and actions from the slums below us and around us. The bulk of the people of the world live and work for revolution and change. We who have arrived and who enjoy our leisure and security are not in tune with these new voices; we and they speak different languages. . . .

The tragedy is that while the world needs leadership in revolutions, we have come to regard the word with suspicion. We — who have the most glorious revolutionary history of any nation—have let the standard be carried by the Communists.

For some years we have been lulled by resounding slogans and reassured by those in high places that all is well. Yet civilization has never been in greater danger. The illusion of security still seems to obsess us though we walk the edge of the abyss.

—From "America Challenged," by William O. Douglas (Princeton University Press, $2.50).

The Cautious Age

NEITHER librarians nor school administrators explained their feelings of caution by pointing to an increase of direct pressures on their institutions. What strikes them, as they look about in their communities, is not attacks on ideas but the avoidance of them. One librarian noticed that her own young son could find no answer, either in school or in the children's section of the public library, to his question, "What *is* Communism anyway?" Another believes that people feel intimidated by ideas and are, therefore, increasingly fearful of libraries. Events such as the recent last-minute change of a high school radio forum from "Communism and Capitalism in Ameri-

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ca" to "To Go Steady or Not to Go Steady," because some parents did not wish to have their children discuss the first topic in public, can be reported by nearly every observer of a local scene.

—From "Book Selection and Censorship: A Study of School and Public Libraries in California," by Marjorie Fiske (University of California Press, $3.75).

Fantasy of War

FACT and fancy are often at odds in men's minds, and in their hearts. Of the two, fantasy often becomes the more important to history. The fantasy of a leader for instance, or of a particular professional group, or even of a whole people, sometimes explains events that would otherwise remain inexplicable.

In the summer of 1940 the world was convinced that Adolf Hitler would invade England. The public mind pictured him as ready with well-laid plans and numberless planes and craft to hop the Channel and take over. In Britain men fed these imaginings with a rereading of Erskine Childers's tale, "The Riddle of the Sands," and hardened their fantasy of invasion into conviction. An equal conviction that he could be denied the opportunity led eventually to Hitler's downfall.

—From "Hitler Confronts England," by Rear Admiral Walter Ansel, U.S.N. (Ret.) (to be published in August by Duke University Press, $8.75).

Political Birthright

BIRTH has kept a certain influence in America. Men who bear names celebrated in the history of the colonies, or names made famous by the War of Independence, are rather freely called to great positions, especially positions of honor. So in Massachusetts the Governor is Mr. Lionel Lincoln, and the Lieutenant-Governor is Mr. Winthrop, both of them descended from the first Governors of the colony. In Maryland the Governor is Mr. Howard, son of the well-known Colonel Howard, and the representative of one of the most ancient families. All these gentlemen are very ordinary individuals, and clearly owe promotion to nothing but their names. The people is attracted by those intellectual distinctions from which it feels it has nothing to fear. Birth speaks to its imagination without arousing its envy. It does not feel the same about wealth. Rich men are seldom the people's candidates. It does not persecute them, but leaves them on one side.

Baltimore (3rd November 1831)

—From "Journey to America," by Alexis de Tocqueville, edited by J. P. Mayer (Yale University Press, $6.50).

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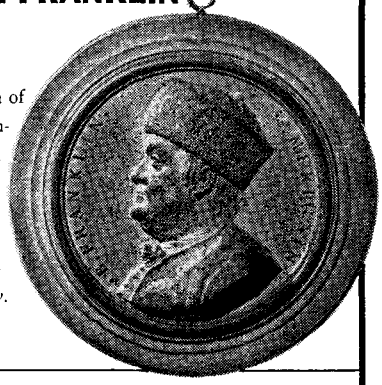

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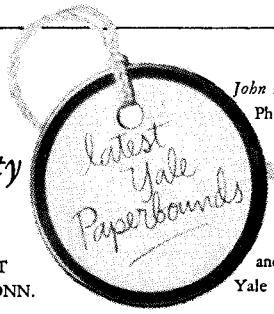

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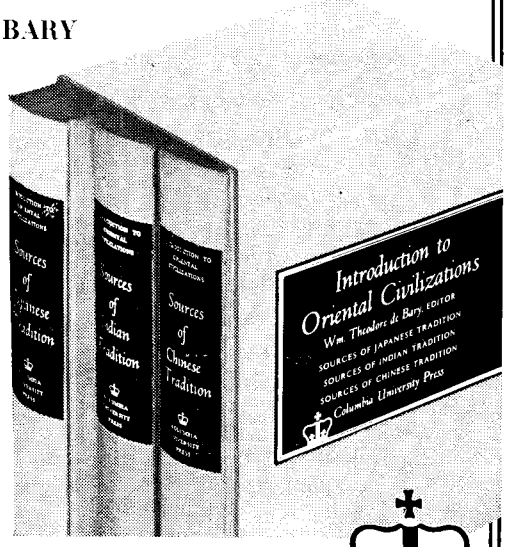
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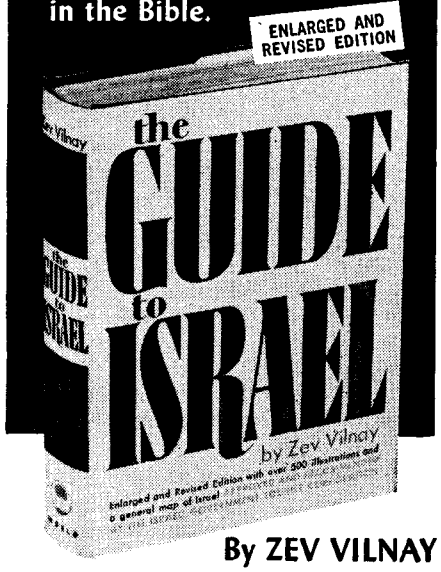

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Continued from page 23

sions; too often he combines exposition with exhortations. This book is to some extent a political tract of a kind that flourished in the author's favored period—the early days of the United States. But we are living again in revolutionary times and we need again this kind of partisan writing, fighting valiantly for a great and noble cause.

The World Rule of Law Center at Duke University School of Law should be congratulated for the courage shown in publishing this fine, if iconoclastic book.

Redcoat Redeemed

"The Politics of Samuel Johnson," by Donald J. Greene *(Yale University Press. 354 pp. $5.50), explodes a myth about the opinionated Tory. British historian J. H. Plumb's many books include "England in the Eighteenth Century" and "Sir Robert Walpole."*

By J. H. Plumb

THIS is an admirable, forthright, trenchant book, and its author is as vigorous and as certain, indeed almost as dogmatic, as Johnson himself. He has had one good, simple idea. What did Dr. Johnson actually say about politics, not on single, unguarded occasions or in studied, public performances but throughout his life? And how far do his political statements confirm the accepted view of Dr. Johnson as a die-hard, incorruptible Tory who worshipped the Establishment in Church and State and hungered in his secret heart for the Stuarts? Indeed, was this even the typical attitude of eighteenth-century Toryism? Mr. Greene has plunged boldly into eighteenth-century historical scholarship: Sir Lewis Namier and his school hold no terrors for him. He will have no truck with Bolingbroke and finds little use in the Tory apologetics of Swift and Pope for understanding the Doctor. And the result is not only a more complex and far more convincing picture of Johnson's political position, but also an oddly exciting book.

Throughout the late seventeenth and early eighteenth centuries the country gentry and the small shopkeepers in England had much in common. The emerging world of sophistication, extravagance, and ostentation seemed to be denied them. They were xenophobic,

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suspicious of grandeur, given to independence of judgment and to disapproval of change. Their position was full of contradiction. They clung to the past —to an almost feudal reverence for rank, yet they were strongly individualistic and deeply resentful of anything or anyone who seemed to threaten their freehold. Fearful of dispossession themselves, their hearts would quickly warm to the dispossessed. Hating the corruption of riches, they sympathized with the poor and the wretched. Without any sense of contradiction they could combine a profound conservatism in public affairs with a radical attitude to the individual condition. And, although Mr. Greene is not aware of it, what he writes about Johnson is equally true of Wesley or Wilberforce and others who were socially radical but politically conservative. This dramatic contrast and seeming contradiction are the hallmarks of an eighteenth-century Tory.

And, of course, this attitude was enriched by the passions and magnanimity of Johnson's own nature. His turbulent heart could hate, despair, exult; his dark fears led him to reverence authority, yet his irrepressible truculence bred in him an incapacity to bear the subordination he revered. Hence his detestation of slavery, his disapproval of the treatment of American Indians, and his grim, almost Marxist, statement, that "liberty is, to the lowest rank of every nation, little more than the choice of working or starving" and his independence, or Toryism, if you will, permitted him a field day with all politicians from Walpole to North, from Bute to Chatham. North, he said, "had a mind as narrow as the neck of a vinegar cruet," and to Grenville he allowed one virtue: "He had powers not universally possessed; if he could have got the money he could have counted it."

And so one Johnson myth is exploded; no doubt, the arch reactionary, the secret Jacobite, the lover of monarchs will still stalk through the textbooks, for it always takes a generation for a thesis as original as Mr. Greene's to be accepted. Certainly he has put all who love eighteenth-century scholarship in his debt, and he has given, what so many have failed to do, a new dimension to Johnsonian studies.

RITUAL OF SWEARING: To those who believe that loyalty oaths and loyalty investigations are follies of recent origin, "**To Try Men's Souls: Loyalty Tests in American History,**" by Harold Hyman (University of California Press, $6), is commended. Loyalty tests were imposed by the first settlers in America and they have been used a great deal ever since. In the hope that it will offer insight from hindsight, Professor Hyman, of the University of California,

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details the painful history of loyalty oaths from about 1609 to the present.

The purposes of loyalty oaths were and are to expose those guilty of disloyalty (who presumably would refuse to perjure themselves) and to create a conformity of opinion and sentiment through the ritual of swearing. Whether oaths and pledges of allegiance have ever induced mass acceptance of an existing order cannot be determined, but thus far no traitor or saboteur has identified himself as such by refusing to proclaim eternal devotion to our country, government, and laws. As Professor Hyman points out, David Greenglass passed all the loyalty tests and was employed on the super-secret Manhattan Project creating atomic bombs.

Professor Hyman also notes that during the First and Second World Wars loyalty pledges were not considered sufficiently dependable or effective to justify their general use, but during the periods following each of the wars loyalty oaths were epidemic. At the present time they are required by forty-two states and more than 2,000 local governments and government agencies. They are required of would-be teachers, voters, lawyers, newspaper hawkers, union officials, mendicants, fishermen, wrestlers, and residents in government-subsidized housing.

Not all sponsors of loyalty oaths have been villains. Loyalty tests were administered under the direction of George Washington, John Jay, John Adams, Thomas Jefferson, Abraham Lincoln, and Woodrow Wilson. And the first item struck from the first printing press in the American Colonies in 1639 was an oath of loyalty to the Ever Living God and the laws and orders of the local authority.

Washington had some doubts about the efficacy of the test oaths. In connection with the administration of one of them, he wrote his subordinates, "Nor do I think it a good policy to insist rigidly upon those whose conduct has been friendly to us, to take the oaths—to release them from it by a General Act would not be right—but I would wish it to slip over as a matter unnoticed."

There were many others who were uncertain about the use and equivocal about the enforcement of such oaths. In South Carolina, when a controversy over test oaths arose prior to the outbreak of the Civil War, the oath was made so ambiguous as to permit each subscriber to decide to what and to whom he was pledging allegiance.

The questions about the use and propriety of loyalty and security tests are by no means settled. Dr. Hyman's learned book adds much to our information and to our understanding of the subject. —EPHRAIM LONDON.

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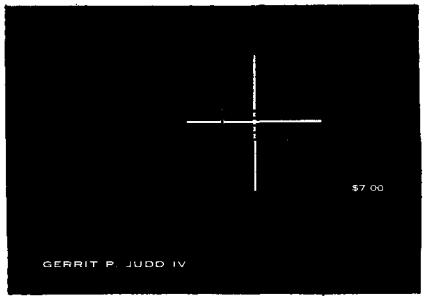

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Writers and Writing

Continued from page 26

> have bothered to make history at all but for appetite, or, at the lowest, hunger. Take out the meals of any week of your life and see what is left of you as a historical character on Saturday evening. Hilaire Belloc, a spiritual man, went on pilgrimage to Rome, for no reason but the good of his soul; yet you will find in the book he wrote to help others on the best road, that descriptions of eating and drinking are done better than the prayers.

His observations are sharp, whether of Montenegrin terrain, barbed-wire entanglements, comrades, peasants, or officers. The closing words are diffident: "If this proves a disappointing book it must be because there is too much eating, and too little incident in it—too much like life, which is perhaps disappointing for the same reason."

Illustrated by Cary himself, "Memoir of the Bobotes" is worthy to stand with the body of the author's distinctive work.

PERSIAN TAPESTRIES: One of the great prose classics of Persia, "**The Tales of Marzuban**" (Indiana University Press, $5), is a collection of fables and anecdotes whose origins are much older than the thirteenth-century text from which they are taken. Translated from the Persian by Reuben Levy, these elaborately-told stories of shrewd, ethical wisdom are not only entertaining but an important contribution to scholarship as well.

The narrator of the Marzuban tales is a clever and high-minded prince who, when accused by the king's jealous vizier of plotting against the throne, decides that the best course in protecting his own good name is to leave the country. However, he is persuaded by some of the notables of the realm to first "compile a book that shall contain all the finer points of wisdom and the devices suggested by wit." And so, defending himself at court, the prince relates his narratives and takes advantage of the situation to put across his main didactic theme: how the model ruler ought to behave.

The real compiler of the tales, one Sa'd al-Din al-Warawini, who flourished in Azerbaijan in the early thirteenth century, seems to have regarded the original stories as too simple and monotonous, for, as he says, their "subtle themes resembled pearls set in rusty iron or a rosary dropped in a dung heap." Setting out to correct the situation, he rewrote the tales for the audience of his day which cherished the embroidered prose, the highly elaborate

Roscoe Drummond writes in the *New York Herald Tribune Book Review:* "A timely, exciting, significant study; timely, because so many of its lessons need to be learned by political leaders of both parties this year; exciting, because great events and great personalities were involved; significant, because it deals with one of the most creative and perilous periods of our history . . . Mr. Johnson tells the whole story and tells it well. I think I can fairly judge the accuracy of his account because, as a reporter, I witnessed at first-hand nearly every event he relates."

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imagery, and the insertion of Arabic poetry marking the height of erudition and sophistication even though it was rarely understood. The compiler-rewriter, incidentally, stresses his originality by stating that he never uses the same word twice. The stories were, of course, meant to be heard rather than read and the edifying and moral discourses were not more important than the graceful and picturesque language in which they were recited.

Though many Western readers may fail to respond to Sa'd al-Din's highly allusive style, despite the translator's elimination of many of the accretions to the text, the tales offer a charming glimpse into the everyday world of sugar-lipped maidens and wasp-waisted princes. We wished only that Professor Levy, a noted Cambridge Persian scholar, had supplied a longer introduction on the genre which is so beloved in the East. —JEANETTE WAKIN.

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She lived in Bloomsbury, a member of that brilliant set, but she knew London in all its stratifications, from Highgate to the City, from Grosvenor Square to Camden Town, and from Cheyne Walk to the Strand. One of her characters sees Buckingham Palace "like an old prima donna facing the audience all in white"; and on the south side of the river another character looks out of a window to see: "Opposite there was a row of slate roofs, like half-opened umbrellas; and rising above them, a great building which, save for thin black strokes across it, seemed to be made entirely of glass. It was a factory." In the great city she found the novelist's plenty.

For "**Virginia Woolf's London**" (New York University Press, $3) Dorothy Brewster has lovingly read through her subject's works to see where and how London is made use of. She quotes so generously from the novels and essays that the book is in effect an anthology, laced together (in chronological order) by her own brief and perceptive observations. She does not try to impose

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any rigid thesis on the material, and so her book is more in the nature of an "appreciation" than a literary study. As she says in her preface, all these impressions offer to the reader a London adventure. Miss Brewster also makes good use of "A Writer's Diary," published about six years ago, to show us how beautifully the novelist's intention matched her achievement.

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HAVE you suspected, lately,
that you bargain, in your sleep,
and miss, already,
small segments of your soul,
although no paper
has been signed;

do you anticipate by now,
the hollow sound
of your own voice,
and, yet, would control
the derisive snicker,
(a reflex, at this point,
triggered, merely,
by reality's face);

and what is the color, say,
of your dream-girl's eyes;
your own eyes;
are you certain, any longer,
of being left, or right handed;
whether your parents
are dead or alive;

despite that urge
toward uncontrollable laughter,
have you been able, recently,
to at least whisper
your own name?

—We know your answer,
and it does not matter;

for, in this edition,
you are meant to be born
at the beginning, lose faith early,
and be re-born
while there yet is time.

You will really meet the girl
who wears the torn slip,
and is, surprisingly, pure-in-heart
(her picture is on the cover).

You will, one day,
leave her cluttered room,
and suddenly know
that she is yours, forever,
as you brush by the sulking loser,
on the stairs, (oh, fading likeness
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Titan

Continued from page 20

long history of his difficulties with Julius II and later with this Pope's heirs, a struggle which very nearly resulted in the artist's physical and mental breakdown, not to mention the tragic deterioration of his original plans for the Pope's tomb and the subsequent irreparable loss to future generations. Yet certain of the unfinished carvings, such as the Pietà Rondanini in Milan and the magnificent Slaves in Florence, are more moving today precisely because they are unfinished and thus better able to evoke the dynamic hand of the master himself.

Of concern to modern eyes recently influenced by the new enthusiasm for Mannerism are those rare works of Michelangelo which make him seem less the father of this movement than a member of it. For occasionally he himself improvised on his own mannerisms, foretelling in such figures as the Victory in Florence a decorative suppleness which later was to lead to artificiality in his followers. Ironically, the very life-giving power so exuberant in Michelangelo was transformed by his disciples into that fascinating frozen elegance we know as Mannerism.

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In the final evaluation, it was Michelangelo who as artist and poet gave reassuring continuity to the history of Western culture by fusing Christian beliefs with classical mythology. And this perhaps was his greatest contribution. When he merged Christ and Apollo in the Last Judgment he joined the Platonism of his youth to the passionate religious convictions of his old age, thus making his own growth seem the microcosm of a larger philosophy.

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Writer-Artist

Continued from page 21

quiring the two metal chests in which twenty-six volumes of the diary had been kept by Haydon's descendants. These he has edited with fine but not obsessive scholarship, and we are now able to read exactly what Haydon originally committed to "the secret history of my mind."

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> As I walked along Fleet Street, I felt hungry and went into Peele's coffee house to have some soup; it was such an idle thing in the middle of the day that I shrank in, blushing, fearful to look up for fear of meeting the eyes of Michel Angelo's spectre, crying, "Haydon! Haydon! you idle rascal! is this the way to eminence?" In spite of such reflections, in I went.

FRASER YOUNG'S LITERARY CRYPT NO. 883

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 883 will be found in the next issue.

ABCDEFB GD HKB

HLM L NLC OLPD

HQ HKB OERSGA

TQF RBGCX BNGCBCH.

ZQCLHKLC DYGTH

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Answer to Literary Crypt No. 882

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Russia

Continued from page 27

tended Russian lines of advance into Alaska, Oregon, and California had to be retrenched and when Russia's ambitious European diplomacy was rebuffed, did the Czarist government belatedly turn attention to Asia and to its island neighbor. By then, however, the years of indifference had resulted in ignorance and underestimation of Japan's potential, which contributed greatly to Russia's ignominious defeat in the Russo-Japanese War. Out of this defeat came the Russian revolution of 1905.

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1. Euphrates River (Bible: Psalm 137). 2. English Channel (Matthew Arnold: "Dover Beach"). 3. Lake Superior (Longfellow: "The Song of Hiawatha"). 4. Gulf of Naples, Tyrrhenian Sea (Shelley: "Stanzas Written in Dejection"). 5. Atlantic Ocean (O. W. Holmes: "Old Ironsides"). 6. Pacific Ocean (Coleridge: "The Rime of the Ancient Mariner"). 7. Bay of Bengal, Indian Ocean (Kipling: "Mandalay"). 8. Atlantic Ocean (Joaquin Miller: "Columbus"). 9. Thames River (Wordsworth: "Composed Upon Westminster Bridge"). 10. Congo River (Vachel Lindsay: "The Congo"). 11. Gulf of Petalia, Aegean Sea (Byron: "The Isles of Greece"). 12. East River (Whitman: "Crossing Brooklyn Ferry"). 13. Portsmouth Harbor, English Channel (W. S. Gilbert: "H.M.S. Pinafore"). 14. Concord River (Emerson: "Concord Hymn"). 15. Cydnus River (Shakespeare: "Antony and Cleopatra").

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Surcease for Caesars

Continued from page 16

ditioned by all the forces around us to equate "the good husband and father" and "the good member of the team" with an unremitting busyness, an uncompromising insistence on ever-rising standards, and a consequent martyrdom of semi-exhaustion.

Recently *Fortune* told the story of a man who invented a new business, the canning and marketing of Chinese foods. He built it to a half-million-dollar success in its first year and is now the major factor in the $25 million industry that rose from his initiative. The final paragraph of the article reads as follows: "He neither drinks nor smokes, begins his working day by picking up the mail at the post office at 7:30 A. M. Between production conferences, sales meetings, and tours of the plant, he tests the flavor of the company's chow mein every two hours. He spends his evenings with a dictating machine."

This is the kind of man who made the legend of American business, and there is no intention here to depreciate his value to our society. He is almost surely enjoying to the hilt his busyness and his sense of accomplishment while performing several services to humanity, including the major ones of helping to feed it and employ it. His family is undoubtedly being deprived of his companionship, but a case can be made that the financial security he is providing in exchange for his presence tends somewhat to balance the scales. In fact, our dominant attitude toward the man must be one of respect (on the basis of what little we know about him) unless he had kept on blindly devoting his life to the chow mein business for no reason *except that he tried it once and he was good at it.*

The essential thing is for each man to examine his life regularly and to ask himself as directly and honestly as he can whether his ostensible ambitions still represent activities in which he truly *wants* to do better—or whether he is continuing to plug away at them out of sheer habit and momentum.

The fact is that most men at any age no longer want many of the things that they wanted very much a couple of decades earlier. Pertinent here is a story I have known for so many years that I have forgotten its source. A very much older man who had just married a very much older woman was asked by a close friend, some twenty years younger, why he had done so. "I am in love," said the octogenarian gravely. His friend smiled and said something about the special meanings that "love" takes unto itself in the different ages of man. "Indeed that is so," agreed the

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oldster, and then quietly added, "When I was ten if someone had told me that there was something called sex which was more fun than a chocolate ice cream soda, I would have thought him mad. And when I was sixty if someone had said there was something called understanding that brought two people closer than sex, I would have thought *him* mad. I wonder how I will feel at a hundred."

And that brings us to the crux of this article.

William M. Evans of Princeton University said recently in "Age of Science," "A career ideally involves a progression toward greater technical competence with concomitant increments of recognition." The truth is that there can be only a few career-like activities in any life that has for its goal happiness rather than hustle, beatitude rather than busyness. And so a perpetual pruning must take place lest the tree of man's life become rangy and weak and it cease to give fruit. At regular intervals new interests that threaten to crowd out valued, established drives must be lopped off and (more rarely) certain old drives must go to make room for promising new interests.

This necessity is sharpened by the fact that the good life has in it room for only one or two ambitions, only one or two fields of thought or action in which we are consciously working toward greater skill and acknowledgment of that skill. Impose any more than that on the ego and it falters as would any organism trying to move under an unreasonable load. And so there is a continuing need to audit one's ambitions, to make sure we are not overburdened with activities in which we are trying too hard.

It isn't merely that "all work and no

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play makes Jack a dull boy," but that it makes Jack a bad worker and a bad human being. A part of every life should be spent under conditions of little or no tension; in a climate of serenity. The Orient knows this but the West, except for a very few wise men, has forgotten it. To drift through a number of one's waking hours is not a sin against the Holy Spirit, but not to do so is a sin against nature. The pattern of reciprocal relaxation and tension is all through the animal kingdom except in man. A large part of the life of a deer or a fox, a mouse or a lion, is spent in absorbing its environment, passively, serenely. At intervals there are great bursts of tension, but have you ever watched a rabbit get scared and get over it? The fright is all-encompassing and complete, but ten seconds later the creature is nibbling and grazing as if nothing had ever happened. He does not torture himself with memories of terror just undergone or with anticipation of terror to come. He is serene again—and a major part of his life is spent in such serenity.

Not so man. There has been put into us by our background and environment a conviction that to loll is evil, to persist divine. Perhaps persisting *is* divine, but the case against lolling has never been proved. On the contrary, there is nothing more healing, more nourishing to the will in anticipation of future demands on it, than to let impressions and sensations drift across one's consciousness undisciplined for an hour or two. This, in truth, is relaxation. But only a few people of the kind to whom this argument is addressed ever do any of this passive living at all. And yet it is so natural a thing to do and there are so many ways of doing it. Some spend the time with a mystery story or a book of science fiction, some spend it sprawled before a television set, some like to lie in a hammock daydreaming, some take walks in the woods.

But not to keep the waistline down. The minute a purpose other than relaxation takes control, we move over into tension and out of serenity. This is true, in at least some degree, of almost all recreation, which is why there is a different word for it than relaxation. Recreation might, in fact, be defined as relaxation with tension in it. But how *much* tension? When the tension-content of recreation gets high enough, aren't we back at work again?

There is a vast difference between playing golf and dedicating yourself to trying to break 100. It is certainly neither relaxation nor recreation when self-discipline takes over to the extent that it so obviously does with hundreds of thousands of our fellow citizens who compulsively devote their weekends to

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reducing the last figure on their score cards from three to two. Nor is this endemic monomania the only way in which they can turn Saturday on the links into an exhausting instead of an invigorating experience. In no sense is a man knitting up the raveled sleeve of tension when he spends his time on a golf course monitoring every word, manner, and action so that the others (perhaps people from whom he can gain favors or make money) will seek him out, "like" him, or at least accept him as a member of their foursome or as an appropriate drinking companion in the locker room after the round. In such cases he is unarguably at work, not at play, and for purposes of the audit I am recommending, it were better that he know it and group such activities under his "ambitions" and not deceive himself that they are either recreation or relaxation.

HERE that good, gray counselor, common sense, raises an admonitory forefinger. Recreation is not the same thing as relaxation and there should be recreation in every life. Much recreation takes the form of games, and there is little enjoyment in playing games unless one plays to win. In fact, without some mobilization of effort and attention, recreation becomes meaningless and unenjoyable.

When you play tennis, you try to beat an opponent. But that isn't all you do; you also try to improve your game. It is true for most people that winning when they are "off their game" has in it little more satisfaction than losing. Similarly, when you paint water colors, you try each time to paint a better water color than the last time. Even when you take a walk (with no thought of reducing your waistline) you may be trying to *get more out of* that walk than out of the last walk you took: more exhilaration from the exercise, more equanimity from the communion with nature and the solitude, more general satisfaction from your whole being. You meet the walk halfway; you try to extract from it some of the contents of rejuvenation. And in this sense, you are competing—with inertia, with the situation, and with yourself.

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VACATIONS

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By Doris Nash Wortman

DEFINITIONS	WORDS
A. Pastoral staff borne as a symbol before a bishop.	13 99 151 141 64 11 42
B. Power or influence for attaining an end.	162 177 157 186 138 91 66 100
C. Large constellation of southern hemisphere, through which passes the Milky Way (2 wds.).	130 166 155 108 92 94 21 124 44
D. Australian "tree" also called native poplar.	7 43 129 83 17 68
E. Unwelcome sleepless period (3 wds.).	31 170 144 80 16 50 24 95 169 10 1
F. Possessing certain tactile organs characteristic of insects.	122 54 76 119 84 168 20 136 142
G. Heedless.	86 128 46 30 185 74 159 38 111 120 146
H. Hungarian patriot and statesman, 19th cent.	63 36 178 59 89 47 2
I. Be converted into a certain chemical compound analogous in structure to salts.	174 77 28 158 102 18 56 116
J. Norwegian scientist, explorer, statesman (1861-1930).	105 160 27 112 165 37
K. Anthraconite.	4 78 153 87 22 72 60 103 15 40

DEFINITIONS	
L. Early American summit conferences.	81 25 164 67 29 61 88
M. Specifying piano pieces intended for a quartet of players (comp.).	34 69 126 73 143 49 52 154 173
N. Snappishness.	75 33 41 57 90 101 134 55
O. Swing around so as to face the other way.	175 147 85 19 9 145 137 184 104 97
P. Made grooves in.	82 183 163 152 5 106
Q. Abreast of (2 wds.).	14 110 140 114 26 171 48 39
R. Strengthen by renewing supplies.	58 135 161 96 8 179 98
S. Fleshy sides of an animal bet. ribs and hips.	181 150 127 133 23 148
T. Immaculate.	132 176 45 70 109 167 125 139 51
U. Apt to cause loathing; disgusting.	115 62 53 123 113 131 79
V. Base of a window casing, on which the women of upper floors in tenements like to lean.	71 172 121 117 35 149 156 6 187 93
W. Fortunate condition of being able to pay all legal debts.	12 180 107 118 3 65 182 32

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.

				1 E	2 H	3 W	4 K	5 P		6 V	7 D	8 R		9 O	10 E	11 A
	12 W	13 A	14 Q	15 K	16 E	17 D		18 I		19 O	20 F	21 C	22 K		23 S	24 E
25 L	26 Q	27 J		28 I	29 L	30 G	31 E	32 W		33 N	34 M	35 V		36 H	37 J	
38 G	39 Q	40 K		41 N	42 A	43 D	44 C	45 T		46 G	47 H		48 Q	49 M	50 E	
51 T	52 M	53 U	54 F	55 N		56 I	57 N	58 R	59 H	60 K		61 L	62 U	63 H	64 A	65 W
66 B		67 L	68 D	69 M	70 T	71 V		72 K	73 M	74 G	75 N	76 F	77 I		78 K	79 U
80 E	81 L	82 P	83 D	84 F	85 O		86 G	87 K		88 L	89 H	90 N		91 B	92 C	93 V
	94 C	95 E	96 R		97 O	98 R	99 A	100 B	101 N		102 I	103 K	104 O	105 J	106 P	
107 W	108 C	109 T	110 Q	111 G	112 J		113 U	114 Q		115 U	116 I		117 V	118 W	119 F	120 G
	121 V	122 F	123 U	124 C	125 T	126 M		127 S	128 G	129 D		130 C		131 U	132 T	133 S
134 N	135 R	136 F		137 O	138 B	139 T	140 Q	141 A	142 F		143 M	144 E	145 O	146 G		147 O
148 S		149 V	150 S	151 A	152 P	153 K	154 M	155 C		156 V	157 B	158 I	159 G		160 J	
161 R	162 B	163 P	164 L	165 J	166 C	167 T	168 F	169 E		170 E	171 Q	172 V	173 M	174 I	175 O	176 T
177 B	178 H	179 R		180 W	181 S		182 W	183 P	184 O	185 G	186 B	187 V				

Solution of last week's Double-Crostic will be found on page 12 of this issue.

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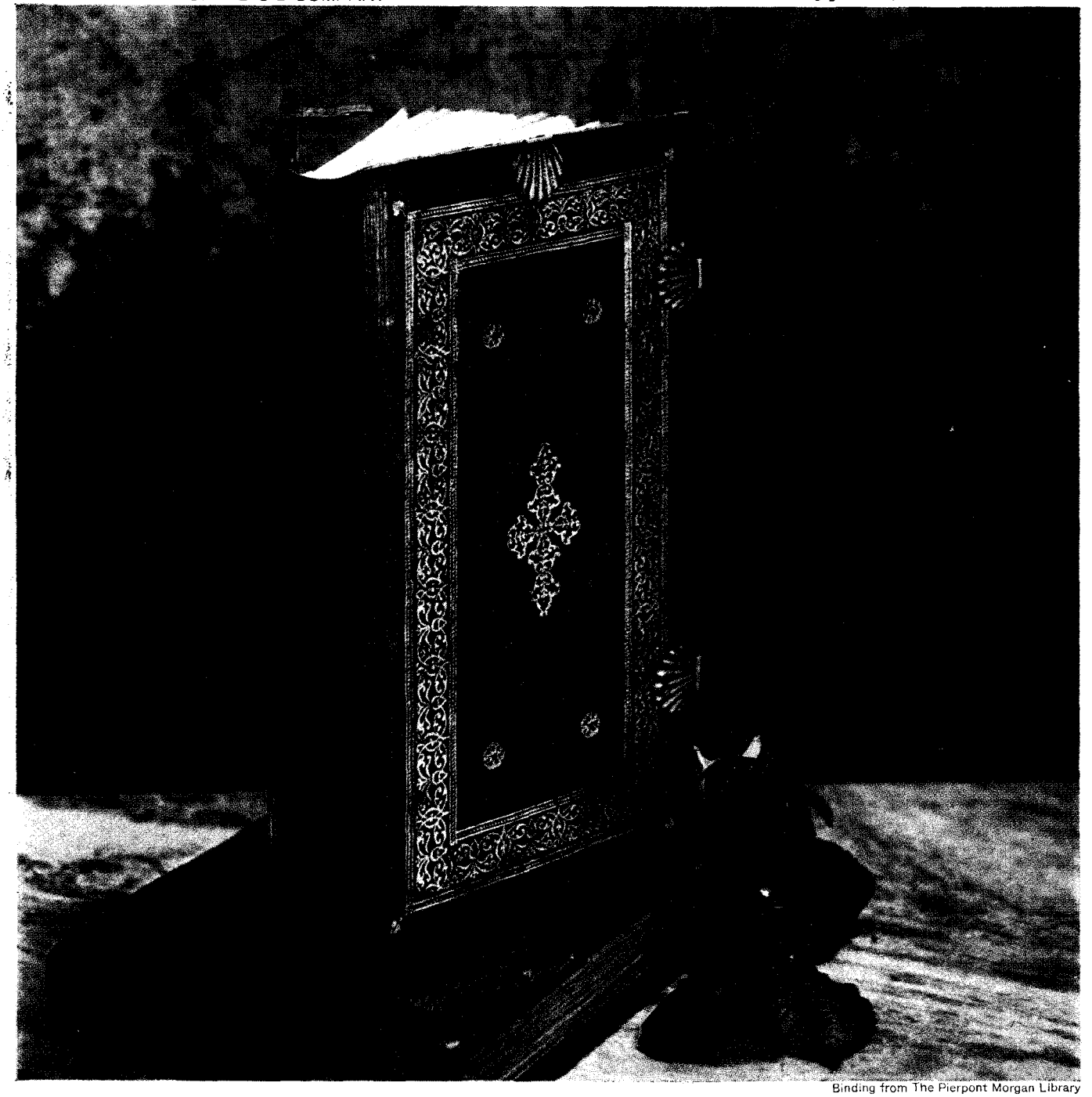

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